THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FIRST** DOCTOR

THE COMPLETE HISTORY



THE DALEK INVASION OF EARTH, THE RESCUE, THE ROMANS AND THE WEB PLANET











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THE RESCUE

THE ROMANS

THE WEB PLANET

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THE COMPLETE HISTORY

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Welcome

"One day, I shall come back. Yes, I shall come back. Until then, there must be no regrets, no tears, no anxieties. Just go forward in all your beliefs, and prove to me that I am not mistaken in mine."

I first heard those inspiring words from the First Doctor on the evening of Friday 25 November 1983, when *The Five Doctors* [1983 – see Volume 37] was broadcast in the UK. They are a perfect little catch-all for the Doctor's character and how he has inspired us all over the decades. This was in the pre-internet, pre-home video age, so it would be another couple of years before I discovered the wider significance of this speech lifted from *The Dalek Invasion of Earth* [1964 – see page 6].

The Doctor's words came at another pivotal moment in the history of the series, setting up a template for the future. It's the moment when Susan, played so brilliantly by Carole Ann Ford, departs the TARDIS for a new life on Earth in the twenty-second century. The scene is so charged, played to perfection by William Hartnell and Ford. It's a rare show of raw emotion in those early days, but its significance goes beyond that.



Below: Susan leaves her grandfather for a new life on Earth with David Campbell.

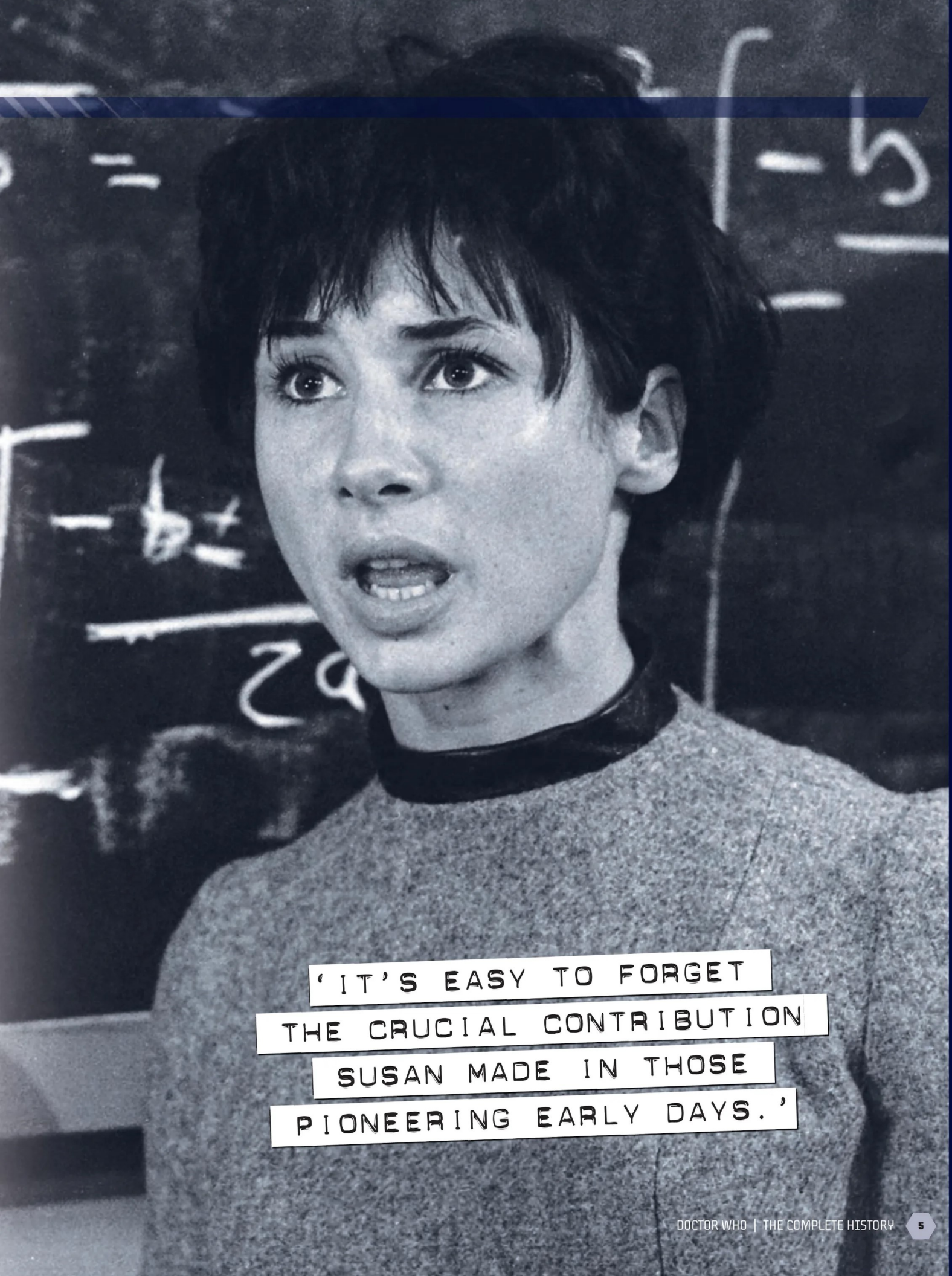
Susan's departure is the moment where *Doctor Who* took another step forward on the road to television immortality. Companions could leave, and new ones arrive. This came at a time when, despite its phenomenal popularity, the future of the series was by no means assured.

So let's pay tribute to Carole Ann Ford, the very first companion – the original you might say. It's easy to forget the crucial contribution she made in those pioneering days, always inhabiting Susan with an ethereal, alien quality. And we welcome Maureen O'Brien as Vicki in *The Rescue* [1965 – see page 54], the companion who proved that change and renewal was at the core of *Doctor Who*.

The four stories featured in this volume of *Doctor Who – The Complete History* demonstrate everything the series does best. Epic, post-apocalyptic adventure with the Daleks in *The Dalek Invasion of Earth*, to a smaller, more personal story in *The Rescue*. With *The Romans* [1965 – see page 82] and *The Web Planet* [1965 – see page 110], we have two stories that exemplify the series' desire to experiment and push boundaries. *The Romans* is a full-blown comedy historical, packed with witty dialogue and laugh-out-loud slapstick; *The Web Planet* pushed the technical resources to their full to depict a genuinely unusual alien world populated by weird creatures.

Shortly after its first birthday, it seemed *Doctor Who* was only just getting started.

Mark Wright – Editor



'IT'S EASY TO FORGET THE CRUCIAL CONTRIBUTION SUSAN MADE IN THOSE PIONEERING EARLY DAYS.'



THE DALEK INVASION OF EARTH

STORY 10

In the ravaged streets of twenty-second-century London, the Doctor is shocked to find the Daleks are now masters of Earth. Pitting his wits against them, he is about to lose the most precious thing in his life.


FORBIDDEN
TO DUMP
BODIES
INTO THE

Introduction

The Daleks got there first. Not only were they the first alien creatures to feature in the series, but they were the first to invade Earth. The majority of *Doctor Who*'s big hitters have, in one way or another, followed suit: the Cybermen, of course, the Ice Warriors, the Nestene Consciousness, the Zygons, the Silence, and many others.

The Daleks' attempt, however, is part of a bigger story. This one, about an incursion in the middle of the twenty-second century, wasn't the only Dalek invasion of Earth. In *Day of the Daleks* [1972 – see Volume 17] we saw an alternative timeline where the Daleks had taken control of Earth in the aftermath of an imminent Third World War. A group of freedom fighters travelled back to the present day to avert the war (so that humanity would be strong enough to repel the Dalek attack) but, paradoxically, it turned out that this mission would itself be the cause of the war.

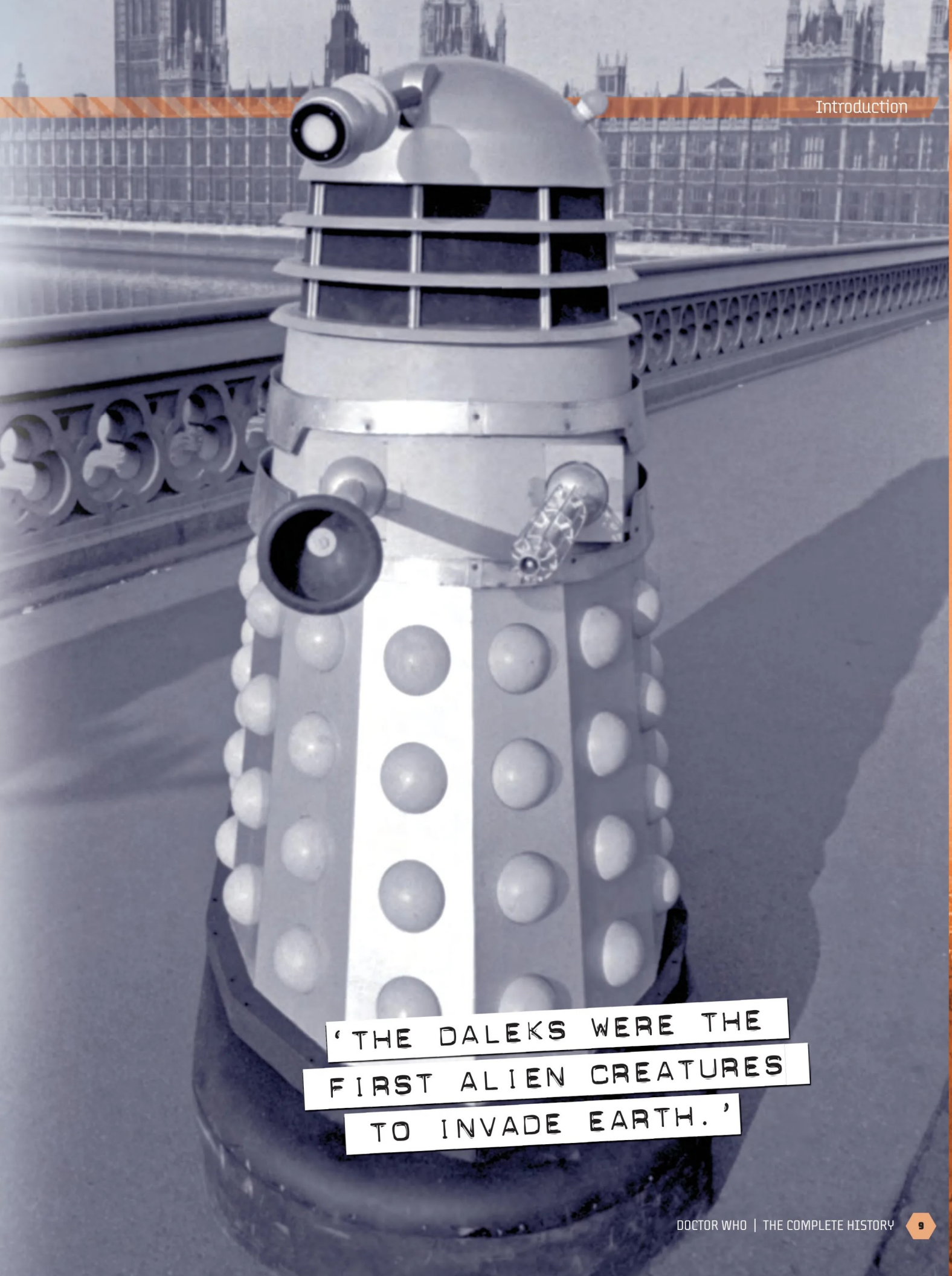


Below: Susan Foreman, played by Carole Ann Ford.

If you want to look at it this way – maybe the successful campaign to avert the Dalek invasion in *Day of the Daleks* only delayed them. Perhaps the attack that we heard about in *The Dalek Invasion of Earth* is what happened once the course of history was put back on track.

In *The Stolen Earth/Journey's End* [2008 – see Volume 60] the Daleks invaded once more, moving Earth with the intention of using it, along with a number of other planets, as a deadly weapon. It's a scheme reminiscent of their antics in *The Dalek Invasion of Earth*, where they planned to replace the core of the Earth with a power system that would allow them to pilot the planet out of its orbit.

Inevitably, the Doctor defeated the Daleks. Even so, you might think that an Earth devastated by an alien invasion wasn't the best place for him to abandon his granddaughter Susan, who left the series at the end of this story. This turn of events isn't a sudden whim, however. When we first meet Susan in *100,000 BC* [1963 – see Volume 1] she has been enrolled at Coal Hill School. This and the close friendship she forms with Ping Cho in *Marco Polo* [1964 – see Volume 2] suggest that part of her wants to settle down somewhere. Seeing how close she became to David Campbell, the Doctor decides, even though it is a terrible wrench for both of them, to do what is best for her. ■



'THE DALEKS WERE THE FIRST ALIEN CREATURES TO INVADE EARTH.'

WORLD'S END

A man wearing a futuristic helmet stumbles down some steps into the Thames, drowning himself. [1]

The TARDIS parks under a ruined bridge. Ian is delighted to see they are back in London, but the Doctor warns him they might be in the past or the future. Susan climbs some scaffolding for a better look but falls and twists her ankle. Then the bridge collapses, leaving the TARDIS blocked by a girder. [2]

The Doctor and Ian head to a warehouse to search for an acetylene torch or crowbar, leaving Barbara to look after Susan. Barbara spots a sign saying 'It Is Forbidden to Dump Bodies into the River' and realises they are not in her time.

The Doctor and Ian explore the derelict warehouse, unaware they are being watched. The Doctor finds a calendar for the year 2164. [3]

Barbara spots a corpse floating in the river, then discovers that Susan has vanished. A man appears, telling her to follow him. The Doctor and Ian discover the corpse of a man wearing a futuristic helmet. The man was murdered. Ian kicks open a door leading outside and nearly falls to his death. [4]

The man leads Barbara to an underground station, where she finds Susan carried by a man called Tyler. [5]

The Doctor and Ian see a flying saucer. They return to the riverside to find Barbara and Susan gone.

Tyler takes Barbara and Susan into the headquarters of a resistance group. They meet a young man called David, who agrees to look for the Doctor and Ian, and the leader of the resistance, a wheelchair-using scientist called Dortmun.

The Doctor and Ian see the poster, then four 'Robomen' appear and force them down to the river – where they are horrified to see a Dalek rising from the depths! [6]

























THE DALEKS

The Dalek orders the Robomen to take the Doctor and Ian to Landing Area One.

One of the members of the resistance, Jenny, finds jobs for Barbara and Susan. Dortmun plans an attack on the Daleks with Tyler; he has developed a new bomb, which he believes will destroy the Daleks. David arrives with the news that the Doctor and Ian have been captured. [1]

The Doctor and Ian are taken to the heliport at Chelsea along with other captives. One of the prisoners makes a break for it, only to be exterminated. [2]

David and Jenny explain to Barbara and Susan that the Daleks turn people into Robomen to act as their helpers.

The Doctor and Ian are placed in a cell in the Dalek saucer along with a man called Craddock. He tells them that 10 years ago the Earth was bombarded with meteorites, which were followed by a plague that wiped out whole continents of people.

David tells Barbara and Susan that six months after the plague, the Daleks invaded. [3]

Dortmun instructs the resistance to prepare to make a frontal attack on the saucer that night. Barbara has a better idea; if some of them disguise themselves as Robomen, they will be able to get right into the middle of the Daleks!

The Doctor notices a crystal box in the cell containing a key. [4] He realises it can be accessed by refracting a beam of light and releases the key. They open the cell door – only to find Daleks waiting for them. It was a test to find out if they were suitable to become Robomen!

The Doctor is placed on an operating table for conversion. Outside, the resistance fighters launch their attack, [5] and Tyler manages to get inside the saucer. But the Black Dalek orders the Doctor's operation to continue... [6]

DAY OF RECKONING

Tyler and another man called Baker overpower the Roboman left guarding the Doctor. The Doctor is unconscious, so Baker carries him out of the saucer. Tyler and the other members of the resistance evacuate from the saucer. Ian escapes, and briefly sees Barbara, [1] but then he is forced back inside the saucer. He finds a place to hide.

Jenny takes Barbara back to the headquarters. Tyler arrives and informs Dortmun that his bombs were useless. He goes to look for other survivors from the raid. Dortmun suggests they relocate to the other resistance base, in the Civic Transport Museum.

In the saucer, the Black Dalek relays the order for London to be destroyed by firebombs. As the saucer takes off, Ian is discovered by Craddock who has been turned into a Roboman. [2] He is rescued by a man called Larry, who explains that the saucer is going to the mine workings in Bedfordshire.

David and Susan hide from the Daleks in some ruins. They hear someone approaching, and it turns out to be Baker, carrying the Doctor. Baker bids them farewell, but then walks straight into a Dalek patrol. He is exterminated. [3]

Barbara and Jenny wheel Dortmun through the centre of London. [4] They reach the Transport Museum, which has been abandoned. Dortmun believes he has the formula for a new type of bomb that will work against the Daleks. He goes outside and throws one of his bombs at three Daleks, [5] but the bomb has no effect and he is exterminated.

In the saucer, Larry tells Ian that his brother had a theory that the Daleks want the Earth's magnetic core. The saucer lands and Ian and Larry leave via the disposal chute.

The Doctor, Susan and David consider whether to move – as, nearby, two Robomen prime an explosive device. [6]







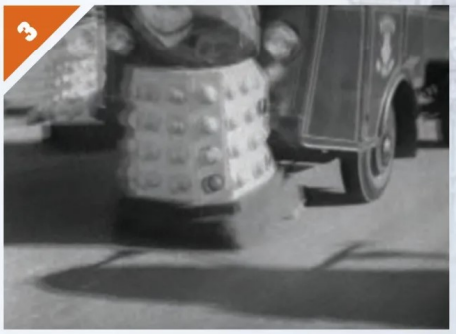


















THE END OF TOMORROW

The Doctor loses consciousness. After the Robomen have gone, David uses the acid from one of Dortmun's bombs to burn through the casing of the Dalek bomb and remove the timer. [1] Then he tells Susan they will have to leave the Doctor while they search for a way out of London – through the sewers!

Ian and Larry survey the mining camp in Bedfordshire. [2] They are found by one of the workers, a man called Wells, then they are caught by a Roboman. They retreat into a hut and knock out the Roboman. Wells explains that the hut is where he meets Ashton, the black marketeer.

Barbara and Jenny set off on a dustcart. When the road ahead is filled with Daleks, Barbara drives straight through them! [3] The incident is reported to the Dalek control centre. Barbara and Jenny jump from the cart moments before it is incinerated by a Dalek saucer.

Susan and David are surprised by Tyler in the sewers. He agrees to take them to fetch the Doctor.

Barbara and Jenny continue their journey on foot.

As night falls, Ian sees something monstrous slithering outside the hut. [4] Returning to the hut, they find Ashton waiting for them. Ian wants Ashton's help to leave the camp but Ashton will only help in return for payment. Wells arrives with some jewellery to exchange for food. He tells Ian and Larry that the creature outside is called a Slyther; the Black Dalek uses it as a sort of guard.

In the sewers, Susan climbs a ladder but it comes loose, leaving her hanging over an alligator! [5] Tyler arrives in time to save her, and says he's found the Doctor.

The Slyther bursts into the hut and kills Ashton. Ian, Larry and Wells run, but are trapped at the top of the mine shaft. [6]

THE WAKING ALLY

Larry nearly falls, but grabs hold of a waste bucket. Ian jumps into the bucket and helps Larry inside. The Slyther leaps after them but falls down the shaft. The bucket begins to descend... [1]

The Doctor, Susan, David and Tyler are forced to hide in the sewers. Two Robomen discover their hiding place. The Doctor knocks one down with his stick and Tyler shoots the other. [2]

Barbara and Jenny enter a cottage, surprising its occupants – an old woman and a girl. They explain that they make clothes for the slave workers in return for food. They offer Barbara and Jenny shelter while the girl goes to deliver some clothes.

The waste bucket halts a short distance from the bottom of the shaft. Ian and Larry both jump the remaining drop.

The girl returns to the cottage with a Dalek. [3] The Dalek takes Barbara and Jenny prisoner.

Larry recognises one of the Robomen supervising the slave workers – it's his brother Phil, who fails to recognise him. [4] Larry grabs Phil's helmet, electrocuting them both.

The next morning, Susan is cooking when David surprises her by dangling a fish in front of her. A playful tussle ensues and they kiss. [5]

Ian spots Barbara and Jenny working as slaves. Barbara has an idea and shows a Dalek Dortmun's notes, claiming she has important information about an uprising.

In the Dalek control centre, the Black Dalek is informed that the drills are now within four miles of the Earth's outer core. All that remains is to put the penetration explosive into position. They intend to replace the core with a power system enabling them to pilot the planet anywhere in the universe!

Ian hides inside the control room, inside a capsule. The capsule turns out to be the explosive. It closes and begins its descent! [6]





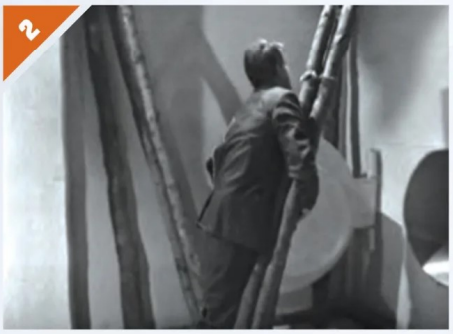




















FLASHPOINT

Ian pulls out some wires and the capsule halts. The floor opens and Ian climbs down a rope into the shaft. The Daleks detect Ian's escape and burn through the rope, sending him sliding down the shaft.

A Dalek escorts Barbara and Jenny to the control room. They watch as the Black Dalek uses an 'aural control' to order the Robomen to herd the humans to the lower galleries. Barbara describes a series of historical attacks to the Black Dalek – then she tries to use the aural control. The Daleks overpower her and secure her to the wall, along with Jenny. [1]

Spotting a radio mast overlooking the mine workings, the Doctor tells David and Susan to destroy it using Dortmun's bombs.

Ian blocks off the bomb shaft using some spare timber. [2] The Daleks order their saucers to hover above the mine and then evacuate. The capsule descends, stopping at Ian's barrier.

The Doctor and Tyler reach the control room and release Barbara and Jenny. A Dalek is about to exterminate the Doctor when David and Susan blow up the mast, causing all the Daleks to be immobilised. [3]

Barbara uses the aural control to order the Robomen to attack the Daleks. [4] Ian runs in with Wells and tells them that he has jammed the capsule. They all flee from the mine and take cover on a nearby cliff and the capsule explodes, destroying the mine and the Dalek saucers. [5]

Later, back in London, the debris is cleared from the TARDIS. The Doctor goes inside to check up on the ship, followed by Ian and Barbara. David asks Susan to stay and to marry him. The Doctor locks the TARDIS doors and tells his granddaughter it is time for her to belong somewhere. [6] The TARDIS dematerialises, leaving Susan to begin her new life.

Pre-production

Doctor Who's ratings improved markedly with the Daleks' first appearance in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] December 1963, raising the series' public profile. As early as Monday 6 January 1964, producer Verity Lambert arranged for two of the four Dalek props, plus some of the Dalek control panels, to be placed in storage at Ealing after recording of the final episode, *The Rescue*, that Friday.

The Mutants ended on BBC Television on Saturday 1 February, signalling the first frenzied burst of what was to become known as 'Dalekmania'. Following a request, the remaining two Daleks were sent to a Dr Barnardo's children's home at Stepney Causeway, Ilford on Tuesday 4 February, attracting much press attention. Three Daleks operated by children from the home appeared on *Blue Peter* in an item recorded on Friday 7 for broadcast on Monday 10. Kevin Manser operated a Dalek in a space-themed finale to BBC TV's *Crackerjack* on Thursday 13, recorded the previous day, and viewers' Dalek models appeared on *Blue Peter* on Monday 17.

By Thursday 20 February, BBC Enterprises had picked up on the phenomenon; keen to market the Daleks, head of drama Sydney Newman was asked if the creatures would return. On Monday 24, head of serials Donald Wilson replied to Enterprises, confirming that it was hoped to resurrect the Daleks, but not until well into the summer. By the end of February, Serial J – the final story of the first 52-week series – had been pencilled in as a serial with a 'future' setting, to be written by Dalek creator Terry Nation; it was described as 'Daleks threaten Earth', a scenario which was chosen out of a desire to make a serial more spectacular than the first. Meanwhile, Chris Trace showed young viewers how to build their own Dalek on *Blue Peter* on Monday 9 March (pre-recorded on Friday 6).



Below: Writer Terry Nation poses with his deadliest creations – the Daleks!

Bringing back the Daleks

On Tuesday 10 March, story editor David Whitaker informed Nation's agent that the production team was very pleased with *The Keys of Marinus* [1964 – see Volume 2] (which Nation had written at short notice), and expected to commission him shortly. By Friday 13 March, the press indicated that a second Dalek serial was forthcoming, with Verity Lambert quoted in Douglas Marlborough's *BBC plans to bring Daleks back to life* in the *Daily Mail* and Jack Bell's *Look Out for the Daleks!* in the *Daily Mirror,* as well as *Reprieved – the BBC Monsters* in the *Daily Herald*.



Nation's formal commission for six episodes under the title *Doctor Who and the Daleks* came on Tuesday 17; he was given a target delivery date of Friday 19 June. *Doctor Who*'s four regular cast members – William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford – were contracted to appear in a further run of episodes on Wednesday 18 March, concluding the original option of 52 episodes.

On Thursday 12 March, the trade paper *Television Today* announced that Carole Ann Ford would be leaving *Doctor Who* at the end of her year's contract in October; the actress had become dissatisfied with the development of her character. Her suggestions, such as letting Susan develop a crush on Ian, had been ignored, and her agent/husband had already attempted to get her released from her contract early.

In tandem with his new commission for *Doctor Who*, Terry Nation was also commissioned on Thursday 26 March to adapt Ray Bradbury's *The Fox and the Forest* for a new BBC2 science-fiction anthology series, *Out of the Unknown*. The storyline for the Dalek serial was delivered in mid-April.

As early as Tuesday 7 April, Lambert suggested to Newman that there should be a six-week break in transmission after *The Sensorites* [1964 – see Volume 3] to allow the production team to get ahead, and so hold the final three serials over to begin a second series late in 1964. Viewers of *Junior Points of View* on Thursday 9 were told that the Daleks "should be back at the end of the year". By Tuesday 14, while planning out the series' second year, Whitaker suggested that Nation could be made 'senior writer' on 'future subjects', moving that three of the 10 stories should be written by the Daleks' creator. However, chief of BBC1 programmes Donald Baverstock was not convinced that sufficient new storylines were in evidence, and agreed to only a three-month extension for the series.

Above: The masters of Earth enjoy a day out in Trafalgar Square.

THE DALEK INVASION OF EARTH

STORY 10



Right: A Dalek emerges from the depths of the River Thames.

On Wednesday 20 May, Newman used Nation's new storyline, *The Return of the Daleks*, to call Baverstock's bluff and confront the BBC's planning managers regarding *Doctor Who*'s studio allocation. This had been the subject of a longstanding debate ever since the series had been shifted from the unsuitable Lime Grove Studio D into the even less suitable Studio G. Newman indicated that the series demanded the facilities of either Riverside Studio 1 or a studio at the new BBC Television Centre: "Unless the proper studio can be allocated for '*Dr Who*' from Week 38 (the start of '*The Return of the Daleks*') I think it would be better that I recommended its cancellation. I can't bear to see this potentially marvellous programme go down the drain through inadequate support." Meanwhile, two Daleks publicised Holland Motors and Ford's Automatic Fortnight in Preston to Saturday 16 May, Kevin Manser made another appearance as a Dalek, opening a Barnardo's fête on Saturday 6 June, a Barnardo's Dalek appeared at the East Ham Show on Saturday 20 June and another was part of a British Empire Cancer display at the Dagenham Town Show on Friday 3 July.

During June, Wilson started to consider the show's continuation with a six-part serial to follow the Dalek story. The thinking at the time was that the character of Barbara could be dropped altogether, and Susan replaced by 'another younger girl'. Wilson stressed that this decision needed to be taken soon, so that Nation could write *Return of the Daleks* accordingly. Such cast changes would only be made if *Doctor Who* was to continue beyond the extra six-part serial; a decision was needed by Tuesday 7 July. These questions about the destiny of *Doctor Who* necessarily impacted upon Nation's Dalek rematch, and it transpired that Ford would definitely be leaving at the end of this serial. William Hartnell, in particular, was upset by her desire to depart.

Nation was profiled by Harry Weaver of the *Daily Mail* in the article *This Is The House The Daleks Built* on Saturday 11 July; he now claimed – falsely – that he had got the name 'Dalek' from the spine of an encyclopedia: 'DAL to LEK'.

Richard Martin

The director assigned to the serial was Richard Martin who, despite a stormy relationship with Lambert, had directed three episodes of the first Dalek serial and also the first episode of *Inside the Spaceship* [1964 – see Volume 2]. Since then, Martin had worked on the BBC soap *Compact* for several months, but had been moved off the series by incoming producer Bernard Hepton when he failed to get on with the cast. The designer was to be Spencer Chapman since Raymond Cusick, designer of the original Dalek story, was not available. Make-up and costumes were handled, as usual, by Daphne Dare and Sonia Markham; Dare had worked on *Doctor Who* since the first Dalek serial, whereas Markham had joined with *The Reign of Terror* [1964 – see Volume 3]. On Wednesday 22 July, Martin arranged to borrow back the two Daleks sent to

Barnardo's from Wednesday 12 August for refurbishment prior to filming.

With Ford's departure now certain, Whitaker decreed that the reason for separating Susan from her grandfather would have to be very strong. On Thursday 30 July, a document titled *Proposed Elimination of Susan from 'Doctor Who' Series* was drafted, indicating that, in this new story, Doctor Who and his group were to return to Earth in 2042 to find that the Daleks had invaded the planet, wiped out 99 per cent of the population and enslaved most of the rest. During an early battle alongside a small rebel group in London, Susan was to become a companion of one David Sonheim. The fact of witnessing such a global catastrophe was to make Susan more adult; she began to share David's aims in rebuilding the world. She was torn between the man she loved and her fellow travellers, but Doctor Who was aware of her decision. Shutting her out of the ship, he told her that she no longer needed him. Susan was sad to leave her grandfather, but happy to be with David. In the TARDIS, Ian, Barbara and the Doctor then discovered a stowaway, a 15-year-old girl whom they had already befriended – and the schoolteachers realised that, in time, she may help the Doctor to forget Susan...



In conjunction with the story's development, Hartnell and Ford were invited to stay with Nation and his wife Kate over the weekend of Saturday 8 August. By this time, Nation was working on ITC's *The Saint* and regarded *Doctor Who* as his 'weekend job'.

The first episode of *The Invaders* (as the draft scripts titled the overall serial) was called *World's End*. In the opening scenes, Susan had a strange intuition about what was outside the ship, which the Doctor dismissed. It was foggy outside the TARDIS and Ian stumbled over a nearly mummified human body, which had radiation burns. When Susan climbed the girders, she was startled by an owl that flew out at her from a cavity, and she was knocked unconscious when she fell. The nearby warehouse was a chemical store, and from there Ian was able to see Trafalgar Square from one of the windows. Spilt acid alerted the Doctor to the fact that somebody had been here recently. The office calendar gave the year as 2041. David was called David Somheim in this version and was 'twenty-five years old' with 'a rugged, intelligent face'. When Barbara found that Susan had vanished she searched a bomb site (Terry Nation's stage directions suggested Ludgate Hill) and saw London deserted (for which Nation suggested shots from the 1950 thriller *Seven Days to Noon*). Barbara followed a man carrying Susan into a small subway entrance (Nation suggested Piccadilly Circus). The Doctor reasoned that the disaster that hit London must have been in the 1970s as so much of it still resembled the 1960s, and with Ian



Connections: Home, sweet home

- *The Dalek Invasion of Earth* revisits a running theme of the 1963/4 series of *Doctor Who*, with the Doctor's continuing attempts to get Ian and Barbara home to London in 1963. Once again in the opening moments of the serial, there is hope they may have done it this time...

Left: Barbara administers first aid to an injured Susan.

THE DALEK INVASION OF EARTH

STORY 10



Connections: Sloane saucer

- The Dalek saucer lands somewhere around Sloane Square in London. The square, sitting at the east end of King's Road, was laid out in 1771 to a plan by Henry Holland Snr and Henry Holland Jnr and was once known as 'Hans Town' after Sir Hans Sloane, whose estate owned the land on which the square was located.



discussed the possibility that a plague was released akin to the Black Death. The flying saucer landed in Trafalgar Square and Barbara saw it open, with a line of men filing down a ramp from its underside: 'They are dressed in black from head to foot... Their movements seem stiff... They have a slightly mechanical quality about them. These are the Robomen... On the temples and forehead are large badly stitched scars... On the left temple is a disc as big as a half-crown, and an inch thick. Two thin wires emerge from it and vanish into the hair.' It seems that Barbara was cornered by the underground station entrance when she was grabbed by unseen hands. Captured by Robomen, the Doctor and Ian were taken to the saucer where the sound of running wheels were heard, and four Daleks emerged down the ramp...

The eventual camera script for the first episode contained a number of differences to the final, transmitted versions. Nation described a Roboman as having 'two metal discs on his forehead' with 'attachments of wires in the centre' and carrying 'a small whip, the three thongs of which have lead tips'; originally, a Roboman picked up a rock in order to attack the Doctor and Ian. David Sonheim was renamed David Archer, and the setting was sometime after 2164 (that date being given on a calendar found in a derelict office).

In the draft script for the second episode, *The Daleks*, it was revealed that Barbara had been rescued by Carl Tyler ('a man of forty, tough and rugged, very strong face. A determined man with the qualities of leadership'). In the rebel headquarters, three men were already disguising themselves as Robomen when Barbara arrived; they were led by Professor Dortmun ('fifty, wasted and ailing. Confined to a wheelchair. Strong personality, very bitter towards the Daleks who cost him the use of his legs'). The Jenny character was called Saida and noted as a 'beautiful Anglo Indian girl who will eventually replace Susan in the series'. Of the two Dalek prisoners, Craddock was 'very large and fierce-looking' while Thompson (credited 'Thomson') was 'a small, wiry man'. David explained to Barbara and Susan that the invasion began in 1980 when Earth was hit by a meteorite storm spreading a disease that wiped out most of humanity in four years, after which the Daleks encircled the planet with their warships and conquered the world in a week. The Robomen spoke more coherently at this stage, their speech patterns being described by Nation as 'mechanical and slow. Like a child deaf from birth learning to make sounds.' Craddock explained that the Daleks' mine was where Manchester used to be, and that one in 10 prisoners was selected for the



Left: An iconic shot of the Daleks on Westminster Bridge.

brain operation to become a Roboman. Dialogue referred back to the previous Dalek adventure. Nation outlined in detail the objects in the cell with which the Doctor's party would effect their escape: 'Two oblong metal bars about twice as long as Mars Bars and just as thick... A small nail file... Three pieces of rubber sheeting, each a foot square' (in the ingenuity test, the group would cut the alarm system's wires). Craddock was taken away from the cell and turned into a Roboman. When the rebels left to mount the attack, Susan dashed off to follow David, leaving Barbara and Saida with Dortmun. The character of Baker was called Roger Krish and the episode concluded with the rebels on board the saucer having rescued the Doctor and Ian, but with Tyler unsure if Dortmun's bombs would get them back out past the Daleks... The cliffhanger had changed by camera script draft: the Doctor was helpless inside the robotizer chamber, the script indicating that 'two lethal prongs start moving towards the Doctor's head... In a subsequent draft, the Doctor's defiant speech ran: "I've been to many planets in several solar systems. Always as an impartial observer. I shall put myself against you and defeat you"; Ian would add, "When all the history of Earth is put together, the Daleks won't occupy more than half a page." Tyler reminded Dortmun that it was dangerous to venture into the streets since the Daleks were using ray guns and sonic disintegrators; David remarked that the Daleks had landed a saucer in Trafalgar Square. Nation introduced a Dalek hierarchy with reference to 'the Dalek Supreme, an all black Dalek'.

'Total invasion of London'

In Nation's first draft for the third episode, *Day of Reckoning*, the rebel escaping via the manhole was called Carson. The Daleks summoned 'war fleet nine' which would totally destroy London in the next 24 hours. A saucer landed near the rebel base and Dortmun – who felt guilty about the bombs not working – tried to persuade Barbara and Saida that they would stand a better chance of escape without him; for the film sequence across London, Nation suggested 'second unit filming' at Westminster Bridge, the Mall, Nelson's Column, the Albert Memorial, the Albert Hall, Round Pond, Kensington Gardens, Hyde Park, Whitehall and the forecourt of Television Centre to show 'the total invasion of London'. Barbara, Saida and Dortmun hid at a bus garage where Dortmun said it was his vanity and desire for revenge that led to men losing their lives in the attack on the saucer; he urged the girls to escape via the sewers. After Dortmun had been shot down by a Dalek in the garage, Saida revealed to Barbara that he was her father. In the first draft, a Dalek inferno bomb was attached to the wall close to where the paralysed Doctor and his party were hiding. In the

camera script, the Dalek bomb emitted "a continuous bleep, like the sound of a sputnik in flight".

Down in the sewers

The fourth episode was entitled *The Abyss* in its draft form. When the saucer landed, Ian (who had been in hiding) tried to release four men from the cells. Two were wounded, while the other two were Wells and Robbie Madison; Wells stayed behind to tend the wounded men – Warner and Barton – while Robbie went with Ian. Emerging into the mine area, they were found by a prisoner called Ashton who told them about the Slythers ('huge black jellyfish'); there was no black marketeer character in this draft. Barbara and Saida used an old bus to smash through the Dalek cordon, but the Daleks atomised it. Moving through the sewers, David warned the Doctor and Susan that the scavengers who lived down there who were 'no longer people'. A figure confronted them: 'The hair is matted and shoulder length, and the face is totally white... [The eyes] are larger than human eyes... Canine teeth project over the lower lip.' The material with the scavengers was later replaced by the alligator scenes and the reunion with Tyler. David accepted the Doctor's offer to join them in the TARDIS, and as the trio was about to leave the sewers, Susan was grabbed and the subterranean creatures surrounded them. The episode concluded with Robbie and Ian confronted by several Slythers.

In Nation's initial draft of episode five, *The Waking Ally*, Robbie gave Ian a different account of events leading up to the invasion, saying that China was at war with the United States and Russia, and Britain was on the brink of war with Europe when the plague ended all wars and a new world government was established in Japan. In the sewers, the Doctor, Susan and David were rescued from the subterraneans (who communicated via sign language) by Tyler. Three old crones ('Right out of Act One, Scene One of *Macbeth*', noted Nation) live at the ramshackle hut where Saida and Barbara sought rest; the old women drugged their food and took them to the Dalek base to exchange them for supplies. The Roboman who confronted the injured Robbie with 'a Dalek gun' in the mines was not his brother (as in the televised version), but the wounded Robbie sacrificed himself so Ian could escape. Wells did not feature in this version of the episode, but the instalment introduced the Dalek Supreme, a Black Dalek ("different to the others in that he has a different paint job"). Ian became trapped



Right: Love blossoms between Susan and rebel David Campbell.



Left: Jenny, Dortmun and Barbara evade the Daleks.

in a cable car affair that moved the Dalek device out across the quarry.

The final draft script was called *Earth Rebels*, and was quite different to the finished episode in terms of the sequence of events. The Daleks herded all the prisoners into the mines below Earth base one so that they would be killed by volcanic lava. Entering the Dalek base, the Doctor and Tyler lured the remaining Dalek off-station and rendered it immobile using a high-voltage cable. For the destruction sequence, Nation's script suggested that wax model Daleks could be seen melting along with footage from the 1958 film *Volcano*. The Doctor commented that "the Earth rebels have destroyed the invaders". With the invasion defeated, David asked Susan to stay with him; she refused at first, but when she suddenly kissed him goodbye, the Doctor saw this and decided that she should remain. Having departed in the TARDIS, the Doctor was deeply melancholy. A voice said "hello", and the three travellers turned to see the smiling figure of Saida.

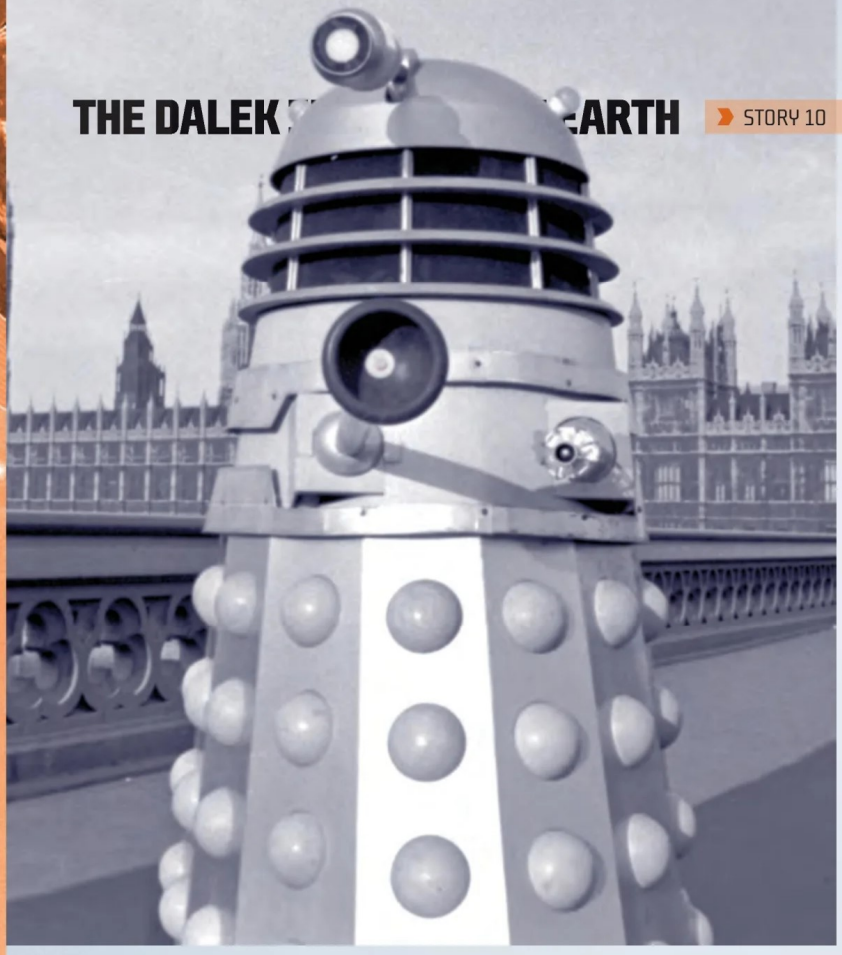
By Thursday 6 August, Lambert was increasingly concerned that Baverstock had not extended the series beyond 13 additional episodes, and requested for an additional option on 13 more so that contracts for Hartnell, Russell and Hill could be arranged. She stressed that if this was not organised soon, they ran the risk of losing other regular characters and plunging the Dalek serial into chaos. With no resolution by Tuesday 11, Lambert set out a document outlining her problems. At this point, the Dalek serial was due to conclude on Saturday 2 January 1965, following which a four-part story had been requested. Lambert considered a four-week offer to the regulars inadequate, thinking it better to end the series outright; either way, there would be little point in writing out Susan's character. This meant either rewriting the Dalek serial within the next five weeks, or to develop Susan's replacement and cast the role within 10 days on a short contract. Lambert concluded that unless her 13-week extension was guaranteed in the next fortnight, the production team would be forced to retain Ford against everyone's wishes. The best alternative was to remove the new character from the serial – which would cause problems later on.

Next day, Lambert confirmed that she had not approached the regulars' agents. Hartnell already had offers of other work, and again she asked for the further episodes, repeating that she wished to replace Ford – but the indecision now meant that the new girl could not be introduced in the Dalek story. The same day, the situation was outlined to Baverstock and three options were suggested: ending the series after the Dalek story and rewriting the conclusion to become



Connections: Boyling over

When the Doctor asks if Ian taught "three-dimensional graph geometry", he replies, "No, only Boyle's law." Boyle's Law is the experimental gas law that described how the pressure of a gas tends to increase as the volume of its container decreases. It was said to be formulated in 1661 by Henry Powers and Richard Towneley but became known as Boyle's Law after being published by Anglo-Irish scientist Robert Boyle in 1662.



Above:
A Dalek surveys its domain.

a 'goodbye' piece; stopping at the end of January, or continuing to the end of March.

Baverstock met with Lambert on Friday 14, and gave his blessing to her request for 13 episodes with an option on a further 13 – but with little or no salary increase for the cast. By Monday 17, Ford's agent had been informed that she would be released as planned. Lambert wanted to book actress Pamela Franklin to play Jenny (as Saida was renamed in rewrites) in the next series, introducing her in the Dalek serial; however, within days this plan was abandoned. The new girl would instead make her début in the following story.

There was news on the next Dalek serial from the *Daily Mirror* on Saturday 8 August when Jack Bell's piece *Stand by for a Dalek Invasion* appeared. Michael Summerton and Peter Murphy operated two Daleks for the recording of *A Pair of Brown Shoes*, an episode of the BBC sitcom *A World of His Own* on Sunday 9 August. Peter Hawkins and David Chapman provided the Dalek voices and the finished programme was screened on Friday 21 August.

The four original Daleks had gone through something of a refurbishment for this serial, and their ranks had swollen with two new casings constructed by Shawcraft Models. The domes were given new eyestalks, a dish receptor was added to the rear of each casing, and designer Spencer Chapman also modified the bases to allow the props to be moved easily on location. With larger fenders, a small pedal mechanism – akin to that originally proposed by the casings' designer Raymond Cusick – was secreted in the base.

Refurbished Daleks

On Thursday 20, Lambert joined Martin and the refurbished Daleks on the streets of London for photocalls at the Planetarium, the Mall (which was curtailed by Scotland Yard to prevent traffic disruption) and Westminster Bridge, with the Hall of Kings at Madame Tussauds added at the last moment. The photocall included posed shots with eight-year-old Andrew Turner of Kensington meeting the Daleks on the Embankment, and also a gag photo with a policeman and a 'no waiting' sign. Newspapers which covered this the next day included the *Daily Express*, *Daily Sketch* and the *Daily Mirror* (*Yard turns the Daleks away from the Palace*). In *What's going on here, then?* the *Daily Mail* indicated that planned filming on the Mall had been precluded by the Changing of the Guard and attendant traffic problems, while the *Daily Express* confirmed the Daleks would be back in November. Also on Friday 21 August, the *Middlesex Advertiser* showed pictures of the Daleks being refurbished back at Shawcraft. ■





Production

The serial would mark *Doctor Who*'s first major location shoot. Shooting on 35mm film began on Sunday 23 August 1964, when Richard Martin arranged to have his crew ready at dawn to capture as many shots of a deserted, Dalek-invaded city as possible for inclusion in the *Day of Reckoning* sequence showing Jenny and Barbara wheeling Dortmun across London. The actors required were Jacqueline Hill with Ann Davies as Jenny and Alan Judd as Dortmun, plus Dalek operators Robert Jewell, Nick Evans, Gerald Taylor and Ken Tyllsen; Jewell and Taylor had been Dalek operators previously, whereas Tyllsen had appeared in *The Sensorites*. Judd had worked with Martin before on a production of *The Tiger and the Horse* and the director knew he could play authority figures well. Davies was cast by Martin, who recalled her from Coventry Rep in 1960; she formed a long-standing friendship with Hill.

For the pre-filmed scenes, Davies wore a balaclava as Jenny to disguise the fact that her hair had not yet been dyed blonde (to contrast her with Carole Ann Ford) as it would be for the studio recordings.

Shooting began at around 5.30am in Trafalgar Square where – after moving on the people who slept rough there overnight – Martin obtained a few shots of the Daleks by Nelson's Column and the lion statues, with the landmarks covered by roughly painted alien symbols (unfortunately, a van

Above: The flight from London was shot at dawn on a Sunday morning.



Above: The Daleks consider where to go for lunch.

was briefly visible in the background). The Dalek markings on the landmarks were achieved by the use of plimsoll blanco, which the police asked Spencer Chapman's design team to remove. Because it took so long to get the Dalek operators out of their props, the actors frequently pedalled their way between locations in central London. The next venue was around Whitehall, including the statue of the Duke of Cambridge, then on Westminster Bridge. Although the police did not approve of Martin halting buses on the bridge, all the necessary shots were secured before the Daleks made their famous photocall (which featured in the September edition of BBC in-house magazine *Ariel*). Shooting continued along the south side of the Embankment, using the Houses of Parliament across the river as a backdrop. Martin also shot a Dalek's point-of-view of the bridge steps with the help of a circular camera mask. By 10am, the crew had travelled to the Albert Memorial in Hyde Park, but by this time it had become more difficult to avoid traffic and tourists. There was further shooting across the road, beside the Royal Albert Hall.

Martin had an agreement with the police to vacate central London by a certain time, so Dortmun's death and the Dalek cordon (involving the antiquated dustcart driven by Barbara in *The End of Tomorrow* ploughing into four Daleks – including one dummy) were filmed in Wembley at the remains of the buildings erected for the British Empire Exhibition of 1924/5; Dortmun was killed outside the Palace of Industry while the Dalek cordon was outside HM Government Pavilion on Third Way.

The next filming block was conducted on a sunny Tuesday 25, with the regular cast being released from rehearsals on *Planet of Giants* [1964 – see Volume 3] to shoot various sequences for *World's End* near the old Wood Lane tube station, which had been closed since November

1947. William Hartnell and William Russell shot a sequence showing their characters entering a warehouse, while Ford and Hill recorded the scene where rebels led Barbara and Susan to safety. Stunt arranger Peter Diamond doubled for Russell in the scene where Ian stepped out of an upper-storey warehouse door to find nothing on the other side, ending up hanging on some girders.

The regular cast also spent Thursday 27 on location, this time starting at 10am at Hammersmith Bridge, close to Riverside Studios where the serial was now scheduled to be recorded. The Hammersmith Bridge location was used for the river scenes since it offered easy access to a hospital in case any of the artists swallowed water from the river; a taxi was on standby during these scenes. The sequence filmed had the travellers emerging from the TARDIS in the opening episode. Other scenes filmed at the wharf involved the Roboman patrol, including Barbara's point-of-view shot of the dead Roboman floating in the river. The dead Roboman was again Diamond, who was also booked to walk into the water further up the river at Kew Railway Bridge. This area was used for most of the other riverside location scenes as it was easier to replicate in studio. The most memorable moment filmed on this day had a Dalek emerging from the River Thames at Queen's Wharf, which would form the serial's first cliffhanger. The Dalek was operated by Jewell, wearing a wetsuit; the actor had great difficulty in getting enough traction to bring his Dalek out of the river, and eventually a cable was attached to the prop to help him, being pulled from out of shot. A photocall was also held for this aquatic Dalek.



Left: Dortmun made a bomb – he doesn't mention it. Much.

Dalek mine sequences

Live-action shooting for the Daleks' return was completed on Friday 28 August, with *Doctor Who*'s first visit to a quarry – John's Hole at Stone, east of Dartford – for the Dalek mine sequences. Two Daleks appeared on film (one operated by Peter Murphy, making his début appearance as one of the creatures), along with the two principal Robomen played by Martyn Huntley (who had been in *The Sensorites* a month earlier) and Peter Badger. The first sequence showed the slaves at work pulling railway trucks watched by Robomen and Daleks, as seen by Ian and Larry in *The End of Tomorrow*. The other sequence, for *Flashpoint*, showed the slaves and Robomen rebelling, with a dummy Dalek being overturned.

There was additional filming for effects inserts. Martin had wanted to shoot all the model work at Ealing, but was forced to undertake some in real-time at Riverside. The inserts included: a model Dalek emerging from the river in *World's End*; a wall being scorched in *The Daleks*; a shot of the Dalek saucer for *Day*

Connections: Bridging the gap

One of early *Doctor Who*'s most shocking images is a shot of Daleks moving across Westminster Bridge in the third episode of *The Dalek Invasion of Earth*. Assuming there have been no changes in the future, this version of Westminster Bridge was opened in May 1862 and designed by architect Thomas Page (1803-77).



of Reckoning; acid poured on the bomb in *The End of Tomorrow* (acetone poured on a polystyrene prop); a model dustcart exploding in the same episode; the rope on which Ian is hanging burning in *Flashpoint*; a shot of a smoking Dalek in the same episode and also a close-up of a Dalek gun firing. There were also shots of a baby alligator filmed for *The End of Tomorrow*, in such a way that the creature was supposed to look larger.

News of Carole Ann Ford's departure was confirmed by Clifford Davis of the *Daily Mirror* on Thursday 3 September in *Susan says 'Goodbye' to Dr Who*; the 24-year-old was leaving the series next month and 'the writers will have to decide how to write Susan out of the show which revolves round her'. Readers were informed that the series would take a break in October and then return – with the Daleks – in November. A similar piece, Shaun Usher's *What a Nice Way to Go!* appeared in the *Daily Sketch* the next day.

By Tuesday 8 September, the serial had been formally retitled *The Dalek Invasion of Earth* (the title *The Daleks in Europe* also appeared on some design material). The following day a series of rewrites to the second episode were made, including: the Doctor and Ian outside the saucer discussing how they are in the middle era of the Daleks (a million or more years before their previous encounter with the creatures); Susan and David talking about the attack on the saucer (now based at Chelsea Heliport); and the material with the Doctor's party in the cell. At this

Right: A rehearsal shot of a Dalek and Robomen capturing the Doctor and Ian.





Left:
Jenny, played by Ann Davies.

point, Craddock's first name was 'Bill', but this was changed to 'Jack' for recording. Dialogue emphasised that the Daleks no longer had to move on metal. In the cell sequence, material on refraction and magnetism demonstrated that the programme's educational elements were still present; there was also mention of the Daleks' use of static electricity, as per the earlier serial.

On Thursday 10 September, incidental music for the first three episodes was recorded at Maida Vale Studio 5 between 6pm and 9.30pm. The score was composed by Francis Chagrin, a Romanian conductor who had a saxophone quartet with the BBC Concert Orchestra. He was born in Bucharest and came to Britain in 1936, scoring films such as *An Inspector Calls* and *The Colditz Story*. He conducted five musicians supplied by Philip Jones. Around 18 minutes of music was recorded in this first session. Principally percussion-based, the score also used a monophonic electronic organ, piano (doubling harpsichord) and percussion including xylophone. This was Chagrin's only work on *Doctor Who*.

At the BBC Radiophonic Workshop, Brian Hodgson's 20 special sound effects for the serial – generally covering elements of the Dalek saucer, the bomb and the Slyther – were prepared under the title *Return of the Daleks*.

Rehearsals for the serial began on Monday 14 September at the London Transport Assembly Rooms in White City; during this week David Archer's name was changed again, this time to David Campbell.

On Wednesday 16, Peter Hawkins and David Graham recorded Dalek voices between 5.30pm and 10pm in Riverside's dubbing theatre.

Riverside Studios

Studio recording began on Friday 18 September in Riverside Studio 1; the Riverside complex on Crisp Road in Hammersmith was smaller overall than Lime Grove, but had larger and better equipped studios. The first episode, *World's End* was recorded between 8.30 and 9.45pm, as were most episodes of the serial. Actor Bernard Kay was cast as Tyler having worked with director Martin at Stratford from 1952. No Daleks were needed in studio for the recording. Episode title and writer credit were superimposed over the opening film sequence of the TARDIS materialising. Picking up from the narrative of *Planet of Giants*, the TARDIS scanner showed only a blurred image. A recording break allowed the cast to move from the TARDIS set to the riverside area, which had been reconstructed in studio using back-projection and a small pond; another break was arranged to set in the debris across the TARDIS. The collapsing bridge set caused problems and necessitated retakes; this complex set took up a lot of rehearsal time to get right and had only been tested once. William Hartnell ad-libbed the Doctor's comment about Susan deserving a smacked bottom. A caption collage showing the smashed

Battersea Power Station (minus two chimneys and with a nuclear reactor added) represented Ian's view of the London skyline. The shot of the Dalek saucer over London was performed live in studio. For the Dalek voices, Hawkins tended to rehearse during the week and perform live in studio, whereas Graham's contributions were pre-recorded. The next episode caption was superimposed over the closing film sequence. The character of the insurgent played by Robert Aldous – an old friend of Martin's from stage work in Nottingham – was a late addition, and so was not credited on the closing roller captions. A photocall was also held on this day for shots of Barbara tending to Susan's ankle.

Dalek operators

Kevin Manser rejoined the team of Dalek operators for rehearsals for the second episode, *The Daleks*, from Monday 21 September. David Graham recorded Dalek voice material at the Riverside dubbing theatre from 5.30pm to 10pm on Wednesday 23 and was booked to perform this duty each week until Wednesday 21 October. On Thursday 24, Hartnell recorded an interview for *Junior Points of View* in character as the Doctor.

The Daleks was recorded on Friday 25 September, when Hill suffered a bruised knuckle throwing prop bombs through a window frame on the heliport set. The episode began with the filmed reprise from *World's End*, over which opening captions ran. All six Daleks were used in studio; one of the Barnardo's props had its dome and some of its skirting panels painted black to represent Nation's Dalek Supreme (this Dalek was voiced by Hawkins). Four of the Daleks on the heliport set were photographic blow-ups. Spencer Chapman's heliport area featured forced perspective views of small buildings in the background. During one of the heliport scenes, a member of the production team strayed into shot behind Hartnell and William Russell in one shot. As with the first serial, the technique of opening the camera aperture to over-expose the picture and make it appear negative was used for the Dalek weapons. The saucer interior reused some control panels from the first Dalek serial, and the monitors built into the set showed both film of feedback patterns (akin to the title sequence) and the shots of the Doctor's party in the cell from another camera. The props used in the test to open the cell door on board the Dalek vessel were made by Richard Martin's brother who worked



Right: Tyler helps Susan and Barbara.

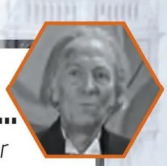
in a pathology lab, while the robotising equipment was provided by Shawcraft who had also created the helmets. There was another recording break to set up for the attack sequence, which called for special lighting and a smoke machine; inlay was used to place the burning wall film beneath a window. The 'Next Episode' caption was shown over a shot of the Doctor lying on the robotising table.

The *Daily Express* keenly trailed the Daleks' return with *Daleks to return* on Saturday 26 ('they turn Europe into a slave camp') and *Due from outer space* on Monday 28.

Rehearsals for *Day of Reckoning* took place at the North Kensington Community Centre on Dalgarno Way from Monday 28 September. A major problem was to arise during camera rehearsals in studio on Friday 2 October. During the scene in which Baker, the rebel played by Richard McNeff, carried the Doctor down the ramp of the Dalek ship on a stretcher, McNeff's legs suddenly buckled and Hartnell fell off the ramp, badly bruising his back. It transpired the ramp from the Dalek saucer had been damaged and weakened by the Robomen and prisoner artistes not breaking step when marching down it. At 5.15pm, the ramp gave way as Hartnell was being carried down it by McNeff, and the star landed on a camera steering circle. He was briefly paralysed, but carried on with the recording – although he required several days' rest in bed afterwards.



The episode began with a filmed reprise over which the title caption was shown, with the writer caption over a shot of Dortmun and the women back at the rebel HQ. Chapman's two-level saucer set was the scene of an action sequence featuring flash charge explosions, guns firing blanks and Diamond performing a fall from a rostrum. The six Daleks were used again, with the Dalek Supreme now painted fully black. As per the previous week, inlay of a burning wall was used in a split-screen shot. A flash charge on the robotising device's anaesthetiser was detonated upon Craddock's death. A raised section of road allowed artistes to descend into a manhole. There was a small amount of out-of-sequence recording; a shot of the saucer exterior was recorded for later in the episode while the cameras were in position. The 'Next Episode' caption was shown



Connections: What a Carry On...

- In addition to *Doctor Who*, among William Hartnell's many well-known roles was Sergeant Grimshaw, the title character in the 1958 film *Carry On Sergeant*, the very first of the much-loved *Carry On...* comedy series. Also in the cast was actor Bernard Kay, playing Injured Recruit, who went on to play Tyler in *The Dalek Invasion of Earth* alongside Hartnell.



Right: Ian has a plan to stop the Daleks.

over an image of the Dalek bomb. The flying saucer model shots were recorded at the very end of the evening.

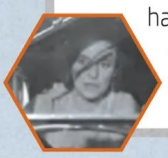
Rehearsals returned to the London Transport Assembly Rooms from Monday 5 October, the same day it was decided that the recording of *Flashpoint* would run from 9pm to 10.15pm rather than 8.30pm to 9.45pm as a consequence of the unavailability of technical facilities due to coverage of the Olympics. Meanwhile, another 12 minutes of music for the final three episodes of the serial was recorded by five musicians on Thursday 8 October.

The repercussions of Hartnell's fall began to be felt. Hartnell had been in pain, and solicitors' letters were exchanged with the BBC; the BBC denied liability and negligence, and paid for Hartnell to have an X-ray. It was agreed that the actor would be given a week off to recover, with no loss of pay; minimal rewrites were needed to be made to the following week's script. Actor Edmund Warwick, who had appeared in *The Keys of Marinus*, was booked at short notice, being taken out of rehearsals for *A State of Anxiety*, an episode of the BBC scientific drama series *R3*. Warwick would double for Hartnell in the opening camera shots. Judd, Tyllsen and Murphy were not required, since their sequences were on film only. Nick Evans assumed the role of the Slyther; Ashton was played by Patrick O'Connell (an old friend of Martin's from their days at Coventry in 1958), while Nicholas Smith made his television début as Wells.

In the original version of *The End of Tomorrow*, it was the Doctor who spotted the bomb as the lights on it were dying away – indicating that it was nearing the end of its countdown. The Doctor was helped up to the bomb by Susan. There was an attempt to prise the front off using David's knife, but the blade snapped and a piece of iron turned out to be too thick. David suggested using the acid from Dortmun's bomb. This was the episode's only scene involving the Doctor, reworked by giving the Doctor's dialogue to David and Susan and having the Doctor suddenly collapse at the beginning of the scene.

Connections: Long-distance Barbara

Barbara has no problems in getting behind the wheel of the refuse truck as she and Jenny make their escape from Dalek-occupied London – it makes one wonder what other jobs she'd had besides teaching? She's also familiar with the route to Bedfordshire, so may have lived out that way in her normal life.



The Slyther

The End of Tomorrow was recorded on Friday 9 October. Opening captions were shown over the filmed reprise, and various recording breaks helped move the 1958 Ealing dustcart around the studio; the camera was bounced around to simulate movement during close-ups of Barbara and Jenny in the cab. 35mm stock film of mining and drilling operations was shown as Ian and Larry surveyed the Dalek mine. Flats were used on a shadowy set to indicate the Edgware/Stanmore Road along which Jenny and Barbara walked, and the ladder which Susan climbed in the sewers was rigged to come away from

the wall safely with Ford clutching onto it. The episode saw the introduction of the Slyther, effectively a large boiler suit with padded arms, sponge and plastic adhered to it. This was supplied by Shawcraft, and a recording pause was scheduled to transport the creature to the mound for the episode's final shots. The 'Next Episode' caption was shown over the final shot of the Slyther on the mound. During work in studio, two strangers came into Riverside One and started to measure the Roboman helmets – and nobody ever found out what for.

Carole Ann Ford attended a Muscular Dystrophy Bazaar at St Philip's Church Hall in Leicester on Saturday 10 October.

Hartnell returned to rehearsals on Monday 12 October, leading up to the recording of *The Waking Ally* on Friday 16 October. Richard Martin cast another old friend from his days at Coventry in the form of Jean Conroy as one of the women in the woods. Sadly, on Friday 13 November Conroy was injured in a street accident near her home in London and died the following day.

Unlike the other episodes, the camera output of *The Waking Ally* was captured directly on 35mm film rather than 405-line videotape as there were no videotape machines available at that time; this was a knock-on effect from the General Election coverage the previous day. Peter Badger played the Roboman who had been Phil, Larry's brother, while this episode's Dalek voices were pre-recorded. The horseplay between Susan and David was unscripted. Recording began with a filmed reprise, over which the title caption was shown; the writer credit appeared over a new shot of the Slyther, which had been rebuilt by Shawcraft during the week to make it more frightening. Diamond was again booked as fight arranger – replacing Arthur Howells – and played a Roboman in a fight with Bernard Kay. Sound effects from the first Dalek serial were reused at Dalek mine control. Lighting and back-projection created the illusion of Ian and Larry descending in the bucket. Five Daleks were used in studio for the episode – including the Dalek Supreme. A large version of the Daleks' bomb had been constructed in two halves, allowing Russell to be trapped inside it. The episode ended with a model shot of the bomb being moved out into a transparent tube; the 'Next Episode' caption was shown after a fade to black.



Left: Prisoners of the Daleks.

Overseas sales

Rehearsals for the final of the original 52 episodes began on Monday 19 October. On Tuesday 20, a party was held at 6.30pm in the Bridge Lounge at Television Centre to celebrate successful overseas sales of early episodes to New Zealand, Australia and Canada; a photocall was held for Lambert and her four regular cast members. The same day, the *Daily Express* reported on the Northampton firm making Dalek outfits for Christmas in *Return of the Daleks*.



Right: The Daleks avoid the flying pests of Trafalgar Square.

Film editing on *The Waking Ally* took place on Wednesday 21. Kevin Manser was originally to take part in the recording of *Flashpoint*, but had been released on Monday 12 October since he had been offered a part in a play.

The troubled recording of *Flashpoint* concluded a year's work on Friday 23 October. A photocall was held in the afternoon for scenes of Jenny, Barbara and the Daleks on the saucer set. Ford took a colour 8mm home movie camera into Riverside Studios on her final day to film her fellow cast members between camera rehearsals; her young daughter also visited the studio during the series because she had been frightened by the Daleks. Cast and crew anticipated that this would be one of the most technically complex episodes they had attempted, and knew that resetting of the studio was going to take up 20 minutes of valuable time.

Live model work

The opening captions for *Flashpoint* were superimposed over the live model shot of the Daleks' bomb becoming jammed.

When recording began at 9pm, this was for a pre-recorded insert of a mob attacking a Dalek; one of the lightweight props was used. The episode recording then began with a filmed reprise which led into more live model work in studio; a small Dalek was seen near to the bomb during sequences showing the bomb becoming jammed, the bomb being freed, Ian falling down the shaft and the final bomb release. Recording breaks were scheduled to line up an inlay shot showing Russell sliding down a slope and to place the bomb in the shaft. One of the monitors in the Dalek control room allowed the Doctor's party to watch David and Susan blowing up the transmitters. The magnetic clamps intended to hold Barbara and Jenny captive did not work and the actresses had to hold these in place by hand.

By 10pm, approximately eight minutes of the episode was still to be recorded. At 10.10pm, one of the cameras broke down for five minutes. When recording resumed with an inlay shot to show a Dalek's point-of-view of the Doctor, there was sound failure for another five minutes; by now, Hartnell was flustered, and stumbled over some of his key speeches. For the final countdown to detonation, the Dalek bomb was superimposed over the clock. The explosion and subsequent volcano were represented by 35mm stock film of earthquakes, volcanoes and buildings collapsing. In the closing scenes, Hartnell, although very moved by the Doctor's farewell speech to Susan, omitted two sections: "Work hard both of you. Be gentle with her David and show her that life on Earth with love and understanding can be a great adventure," plus the final



line, "And remember love is the most precious jewel of all." Inlay was used to dematerialise the TARDIS; this also caused problems, necessitating retakes. The final shots showed Susan's TARDIS key abandoned on the ground, crossfading to a starscape over which the 'Next Episode: *The Powerful Enemy*' and closing credits were shown. Recording concluded at 10.32pm.

Ford left the series at this point, and wrote to thank Sydney Newman for this major role; Newman responded on Wednesday 28 October, thanking her for her input as the "waif from Outer Space". A photograph of the cast and Verity Lambert celebrating the overseas sales appeared on the cover of the trade magazine *Television Today* on Thursday 29 October. On Friday 30, the production office arranged to have four Daleks (including the Dalek Supreme) stored at Ealing; the remaining two were sent back to Barnardo's soon after. ■

PRODUCTION

Sun 23 Aug 64 London: Trafalgar Square/Westminster Bridge/Albert Embankment/Houses of Parliament/ Royal Albert Hall/Albert Memorial (London Montage); Palace of Industry, Engineers Way, Wembley (Museum); Third Way, Wembley (Road (cordon))

Tue 25 Aug 64 Wood Lane Underground Station, London (Dockland); St Katharine's Docks, London (Warehouse)

Thu 27 Aug 64 Hammersmith Bridge, Hammersmith, London (River); Kew Bridge, Hounslow, London (Outside Ship/Warehouse stairs) Butler's Wharf, Southwick, London (Ext. Warehouse); Irongate Wharf, Tower Hamlets, London (Wharf)

Fri 28 Aug 64 John's Hole Quarry, Stone, Kent (Quarry)

Fri 18 Sep 64 Riverside Studio 1: *World's End*

Fri 25 Sep 64 Riverside Studio 1: *The Daleks*

Fri 2 Oct 64 Riverside Studio 1: *Day of Reckoning*

Fri 9 Oct 64 Riverside Studio 1: *The End of Tomorrow*

Fri 16 Oct 64 Riverside Studio 1: *The Waking Ally*

Fri 23 Oct 64 Riverside Studio 1: *Flashpoint*



Post-production

Above: Aqua Dalek on location.

Peter Hawkins performed some Dalek voice dubbing at Riverside Studios on Monday 2 November; this was apparently for the trailer being assembled for the new serial. He undertook further dubbing at Lime Grove E on Sunday 22 November.

Episode three, *Day of Reckoning* overran and so two cuts were made to it. The first was a brief sequence of dialogue between the Doctor, David and Susan after the death of Baker; Susan commented how the Daleks were killing on sight and David mentioned the second headquarters which Dortmun has set up at the Civic Transport Museum in Knightsbridge. The Doctor said that although his body had been paralysed, his mind had still been active; the effects were now wearing off.

There was also a short scene with the Daleks on the saucer after landing and disembarking about the destruction of London: areas one to three were destroyed, areas four to eight in flames and explosives were being laid in area nine – this then lead into the final scene of the episode. ■

Publicity



Left: Dramatic *Radio Times* front cover to launch the serial.

- Dalekmania was growing. *Doctor Who in an exciting adventure with the Daleks* – David Whitaker's novelisation of the first Dalek serial – was published on Thursday 12 November, and the same day the trade paper *Kine Weekly* announced movie producer Milton Subotsky's plans for a motion picture version of the same story in the new year. There was also a request from BBC Wales to film with the metal monsters for a programme going out on Saturday 14 November.

- Trailers for the story began airing at 5.41pm on Saturday 14 November, directly after the final episode of *Planet of Giants*; running to 20 seconds, and with a narration from Peter Hawkins dating the serial to the year 2000, film sequences of the Daleks in London were shown.

- On Monday 16 November, the *Daily Mirror* ran an item on a schoolboy, Stephen Qualtrouth, who had written some spoof *Doctor Who* scripts. Terry Nation had also been contacted by Adam Faith's songwriter Johnny Worth who had written a novelty song, *I'm Gonna Spend My Christmas With a Dalek* under the alias "Les Van Dyke" and wanted to record it with The Go Go's, a young semi-professional Newcastle group; a BBC Dalek was requested for a photocall on Monday 23 November. The *Daily Mirror* also ran the piece *The Daleks Are Back* which spoke to Verity Lambert and gave the setting for the story as the year 2000. The *Daily Mail* also covered the story in *The Daleks are returning*.

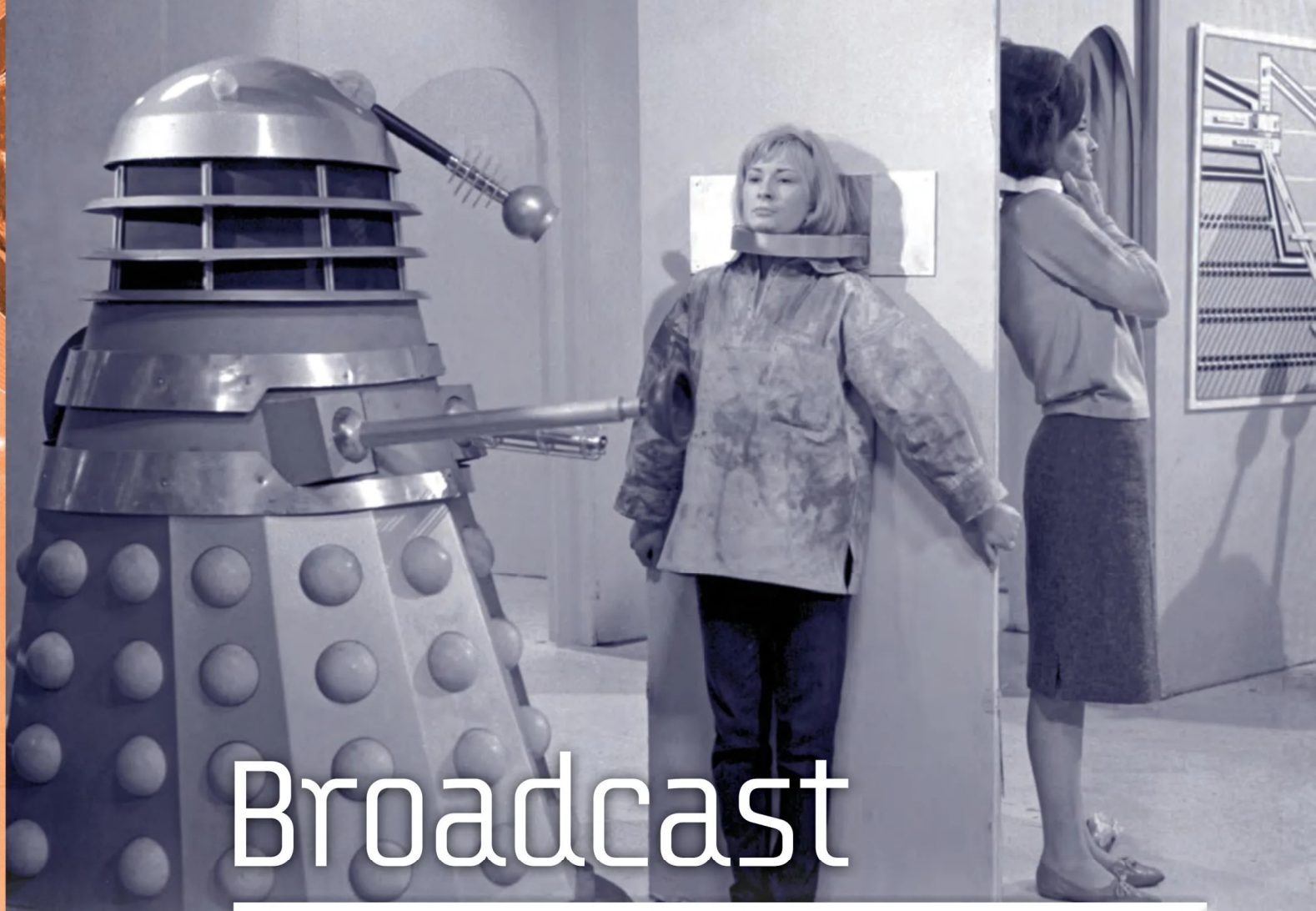
- Carole Ann Ford's departure for Vienna with her husband and daughter was covered in the *Evening Standard* on Thursday 19 November.

- Thursday 19 saw a *Radio Times* cover of the Daleks in London; Peter Blake's half-page article, *The Daleks are Here!*, previewed the serial and commented on the Dalek craze. The trailer was repeated at 8.26pm on Friday 20 November on BBC1. *Doctor Who* was also covered in *Television Today* on Thursday 19 in Susan Kay's article *Why can't they write for women?* in which she spoke to Dennis Spooner about the series' poor record in this respect.


Saturday

THE DALEKS ARE HERE!

Below: *Radio Times* coverage of the first episode.



Broadcast

Above: Barbara and Jenny are at the mercy of the Daleks!

- *The Dalek Invasion of Earth* was highly successful with viewers. Audience appreciation figures were strong, and an extra four million people were tuning in. The serial had a change in time slot moving after *Juke Box Jury*, and was now broadcast at 5.40pm in competition with the News on ITV and *Thank Your Lucky Stars* (or its equivalent *Lucky Stars Special* some weeks).

- *World's End* was the top-rated BBC programme for the north of England, and *Day of Reckoning* held the same distinction in Wales and the west a fortnight later.

- Celebrating the Daleks' return, the *Daily Sketch* reported on Tuesday 24 November that the BBC had indicated that this would be the aliens' 'last appearance'.

- At the BBC Programme Review Board meeting on Wednesday 25 November, Kenneth Adam – the director of television – indicated that he had found the new serial 'interesting'. That afternoon, the novelty single *I'm Gonna Spend My Christmas with a Dalek* was recorded in London, and the appearance of two BBC Daleks – the Black Dalek and one of the new silver props – to publicise the forthcoming single from Newcastle group The Go Go's caused congestion on New Bond Street.

- On Thursday 26 November, Verity Lambert and William Russell recorded an appearance on *Junior Points of View* for transmission the next day, when host Sarah Ward read out various letters about the series and introduced a trailer.

- 'My young son never misses BBC television's *Dr Who* on Saturdays. But for much of the time he sits with his back to the set, his hands over his ears. Do any other children react to *Dr Who* in this way?' asked 'Curious' of Wembley in the *Viewpoint* section of the *Daily Mirror* on Thursday 26 November. The same day, a profile of Verity Lambert appeared under the title *Girl Behind Dr Who* in that week's *Reveille*.

- Saturday 28 November saw Carole Ann Ford – who was due in rehearsals for the pantomime *Sleeping Beauty* at Bromley New Theatre – don a Dalek dressing-up kit and sign copies of *Doctor Who* books at Gamages in Holborn, London while under the title *Behind every Dalek there's this woman* Verity Lambert and story editor Dennis Spooner were interviewed by John Sandilands in the *Daily Mail*, commenting on how different writers were suited to different types of serial. Ray Cusick spoke to Bert Baker in the *Daily Worker*.

- On Monday 30 November, the BBC1 South programme *A Quick Look Round* had Ian Knight-Thompson discussing the Daleks. Wednesday 2 December saw Michael Bentine requesting the use of a Dalek for an item in his BBC1 comedy *It's a Square World* (although it appears that this sketch was never made), and the same day *Junior Points of View* decided to follow up the news story about the schoolboy's script with comments from Spooner, and Hartnell posed for some publicity shots with the boy the following day.

- 'Outstanding' was the verdict of the BBC Programme Review Board about the new serial on Wednesday 2 December. On the same day, Verity Lambert replied to *Junior Points of View* viewer Patricia Stern, who had found the opening episode excessively horrific; Lambert conceded that there had been suspense, but it was a non-gruesome tale of good versus evil. The *Radio Times* of Thursday 3 December ran a further feature on the serial, this time an interview with Terry Nation (which gave the story's setting as 2164).

- *Viewpoint* ran responses to the earlier story in the *Daily Mirror* on Thursday 3 December including Mrs G Crockford of Nottingham's: 'My son goes behind the settee, or peeps with one eye through the crack of the door.' The following day, the *Daily Mail* recounted an interview with BBC Director General Sir Hugh Greene that 'what he *really* liked watching was *Dr Who*'.



Below: Model of the Dalek base and bomb shaft.

THE DALEK INVASION OF EARTH

STORY 10



Right: Beware the Slyther...

- Alleged complaints from BBC executives over the 'operating table' scenes with 'whip-wielding Daleks' in the second episode led the *Sunday Express* of Sunday 6 December to suggest that *Doctor Who* would be censored for content in future in *The Daleks censored*. That evening, four Daleks (or "Darlacks") appeared at the TV Theatre for a recording of *The Black and White Minstrel Show*, standing in the background of tap dance routines and numbers such as *Sweet Muchacha*. BBC Children's Entertainment wanted to borrow the Daleks for events in the New Year. Carole Ann Ford was profiled in *The Sun* on Tuesday 8 in a piece entitled *The Trouble with Being 15 in Dr Who and 24 in real life is that Small Boys Fall in Love with You.* A beat group called The Daleks wanted to borrow a BBC prop for publicity on Thursday 10. Nation was interviewed by Anthony Miles of the *Daily Mirror* on Friday 11 in *Be-ware Earth-Men!* and the same day in the *Television Mail*, the reviewer 'Cyclops' commented that they liked the Daleks over and above adventures with the Aztecs and during the French Revolution.

- On Friday 11 December, Oriele released *I'm Gonna Spend My Christmas With a Dalek*, with lead vocals by 17-year-old Sue Smith. The work of Peter Hawkins, Robert Jewell and Gerald Taylor in bringing the Daleks to life was emphasised by John Sandilands in his *Daily Mail* article *We are the Daleks... and one of us is also Captain Pugwash, the Woodentops, and Bill and Ben the Flowerpot Men* on Saturday 12.

- *The Black and White Minstrel Show* went out on BBC1 on Saturday 12 (some hours after *The End of Tomorrow*) and the same day the *Daily Express* offered readers the chance to win one of the highly prized Dalek dressing-up costumes made by Scorpion Automotives.

- The *Daily Mail* spoke to Nick Evans about his contribution to the serial in *Meet the Slyther* on Monday 14 December, and later that day the Daleks appeared in a BBC Wales programme about automation entitled *The Function of Machines: 10+10=100* (recorded two days earlier). Accompanied by two Daleks, Terry Nation and Dalek designer Raymond Cusick were interviewed by Nicholas Tresilian on BBC2's *Late Night Line-Up*. Privately, Cusick was less than happy about the Daleks' success, who felt that his work was being exploited without any reward for his contribution.

- On Tuesday 15 December, the *Daily Mail* announced that the Daleks would be appearing at the Boys and Girls

Exhibition at Olympia which was running from Monday 28 December to Saturday 9 January. The same day, cartoons about the show began to appear in the British press. "I'm sure real Daleks wouldn't cry if Earthman Vicar said they can't go carol singing in their Dalek suits," a mother assured a small Dalek in Giles' piece for the *Daily Express*, while in the *Evening Standard*, Jak depicted a mother telling a child in a Dalek costume who had just exterminated Santa: "Now, now darling – ask again, nicely!" On Wednesday 16, Illingworth of the *Daily Mail* showed the Degaullek barging into a NATO meeting in reference to France's President Charles de Gaulle while Keith Waite in the *Daily Sketch* had one Dalek telling another of a departing old lady, "That's the second one to post her Christmas card in me today."

- At the BBC Programme Review Board meeting on Wednesday 16 December, the executives felt that the series was going from strength to strength. Kenneth Adam, the director of television, said that director general Sir Hugh Greene was eager that the Daleks should not be lost from the series, to which Donald Wilson explained that a further Dalek story was in hand and Peter Dimmock – General Manager of Outside Broadcasts – said there had been long and sustained applause for a Dalek which opened a London Palladium show. The massive press coverage for the Daleks was also discussed. The same day, a three-day charity Dalek push with the two Barnardo's props began from Chalfont St Giles to West Bromwich.



Left: The doomed Dortmun.

- On Thursday 17, an extended *Radio Times* saw a small text item entitled *Dr Who and the Daleks* promoting *Flashpoint*'s broadcast on Boxing Day. The issue also included a festive colour supplement entitled *Barbara in Wonderland* which saw dancer Barbara Lord visiting the BBC and becoming lost in its studios; during her wanderings, she was offered canteen tea by Doctor Who and met the Daleks, with Hartnell posing with the Black Dalek and one of the new silver Daleks in the special photocall.

- On Friday 18 December, the *Daily Mail* carried shots of comedian Norman Vaughan posing with a Dalek for Oxfam, BBC Midlands' *Midlands Today* had a filmed gobbledegook item on the Daleks from comedy actor Stanley Unwin, and the Home Service's *Pick of the Week* repeated the Nation/Cusick

interview from *Late Night Line Up*. A syndicated piece about Ray Cusick also appeared from Elsie M Smith in papers such as the *Evening Advertiser* from Saturday 19, while Emmwood's cartoon in the *Daily Mail* had a child in a Dalek costume by a smoking hole in a living room: "Mum! It works! – Come and ask Dad!" That evening, *The Waking Ally* took *Doctor Who* into the TAM (Television Audience Measurement) national top 20 of television ratings for the week, placed joint eighteenth with its ITV rival *Thank Your Lucky Stars* with an estimated 5,420,000 homes tuning in.

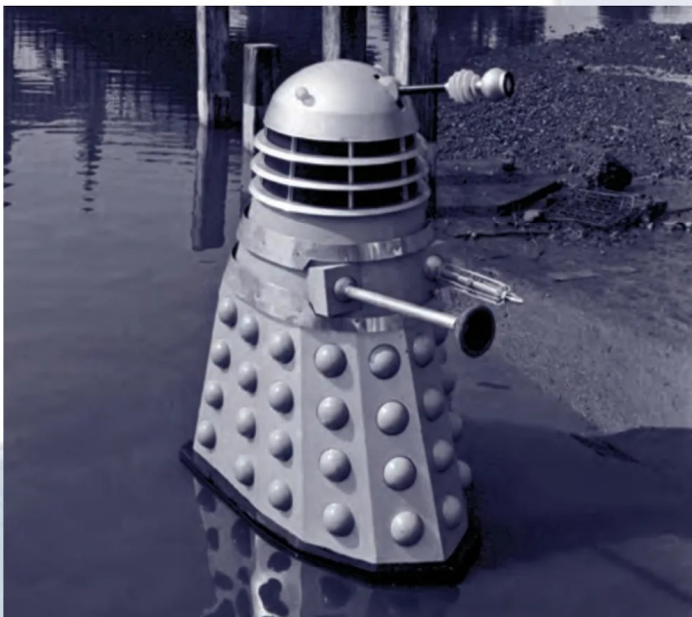
- On Tuesday 22 December, the Audience Research Report for *World's End* was issued; the sample of 296 viewers rated the show higher than usual, and it claimed 23 per cent of the audience (as opposed to 15 per cent on ITV). The response was very positive, with both adults and children nominating the episode "one of the best". The main complaint was the relative lack of Daleks, which the children had been looking forward to, although some felt it was rather gruesome for youngsters. There was general praise for the atmosphere and style of production.

- A Dalek featured on the Home Service's *Today* programme on Tuesday 22 December. The *Radio Times* programme billing for *Flashpoint* was emphasised by a photograph of Jenny and Barbara captured by the Daleks. The Christmas Day issue of the *New Statesman* included a cartoon by 'Vicky' which saw a Dalek resembling Conservative leader Sir Alec Douglas-Home confronting Labour Prime Minister Harold Wilson.

- On Boxing Day, the Daleks attended the LCC Children's Party. The *Sunday Mirror* on Sunday 27 contained a letter from a Mrs David of Port Talbot: 'These are the fearful ingredients that pack *Dr Who*... a children's programme that makes adults shake in their socks. Let's have fun and games and good entertainment for children instead of this spine-chilling rubbish.'

- The Black Dalek and one of the new silver Daleks were present at Olympia from Monday 28 December; Ford was among the guests present on the first day and was featured in coverage by the *Evening Standard*. The Daleks were operated by Nicholas Evans and Peter Murphy plus members of the Boys' Brigade. The same day, the *Daily Mail* ran *Dead, but they won't lie down* by Douglas Marlborough; this was another piece on Nation and announced a third Dalek serial.

- The reaction of youngsters to the Daleks alongside the 'Brainy Train' at Olympia was covered by *Queue*



Right: The glamorous life of a jobbing Dalek.



Above: The best of friends.

up, said the Daleks in the *Daily Mirror* the next day, while the *Daily Sketch* reported on *Dr Who Girl Fights Dalek*, *The Daily Telegraph* declared *Daleks steal the show at Olympia*, the *Daily Mail* said the event was *Out of this world* and the *Daily Worker* described a *Day with the Daleks*. Another Dalek was appearing in pantomime in Liverpool alongside comedy actor Dick Emery, and Movietone's New Year's Eve newsreel showed coverage of the Daleks at Olympia alongside the other attractions. *The Guardian* reported on Wednesday 30 that a Dalek toy had joined the Reverend G Mountain in his pulpit for his Christmas Day address at St Paul's Church in York ("The real invasion from outer space was when Jesus came not to destroy the world, but to save mankind").

- The New Year *Radio Times* blessed *Flashpoint* with a small item titled *Prisoners of the Daleks*, which gave a resume of the plot alongside a shot of Jenny and Barbara imprisoned by the Daleks.

- On New Year's Eve, the *Radio Times* had letters from parents whose children were making Dalek models to scare them.

- A one-man-band Dalek puppet from Dick Giles of Giles Puppets appeared on *Junior Points of View* on New Year's Day.

- TC Worsley of *The Financial Times* praised the serial on Wednesday 6 January for its creation of such a universal image as the Dalek and a further interview with Ray Cusick appeared from the *Daily Mail* on Thursday 7. Some time later in *The Listener* on Thursday 27 May 1965, critic Frederick Laws noted that he had banned his children from seeing *Doctor Who* 'after an ugly plague scene on the banks of the Thames'.

- The serial was sold abroad as 16mm film recordings under the titles *Dr Who and the Daleks* and *The Dalek Invasion of Earth*. The sales literature specified the year as 2164 and emphasised the process of 'changing men into robots by implanting two discs in the Robomen's heads' while the synopsis for the fourth episode was still written as if the Doctor was present.

- It was sent to Australia in November 1965 (where it was rated A, after cuts were made to remove the shot of the dagger sticking out of the dead Roboman in *World's End*, plus most shots of the Slyther).

THE DALEK INVASION OF EARTH

STORY 10



Right: Jenny and her balaclava blend in.

1966 saw *The Dalek Invasion of Earth* sold to Singapore, Gibraltar, Malta, Aden, Nigeria, Rhodesia/ Zimbabwe, Zambia, Trinidad & Tobago and Uganda. The serial was continued to be offered for overseas sales throughout 1967 with sales to Jamaica, Barbados, Hong Kong, Kenya, Mauritius, Thailand and New Zealand, the latter not ultimately broadcasting the serial. Sales continued until 1974, with Mexico, Morocco, Saudi Arabia, Venezuela, Chile, Jordan, Iran, Libya, Ethiopia, Costa Rica and Algeria all taking it before it was withdrawn by BBC Enterprises.

- *The Dalek Invasion of Earth* was reissued for overseas sale in 1985 when it was purchased by North America (where it also aired as an untitled compilation of two hours 20 minutes duration), New Zealand and, finally, Canada in the 1990s.

- During the 1970s, one of the 16mm films which could be hired for screening from the British Film Institute was a nine-minute extract from the episode *The Daleks* which began with the opening titles and then covered from the Dalek broadcast to the rebels to the end of the episode. This was shown at various early meetings of the *Doctor Who* Appreciation Society.

- *The Dalek Invasion of Earth* was shown in its entirety at the BBC's Longleat 20th Anniversary Celebration on Sunday 3 April 1983, while *World's End* was screened at the National Film Theatre on Saturday 29 October 1983 as part of *The Invaders* line-up. All six episodes later appeared at the NFT on Tuesday 5 January 1999 as part of the *Apocalypse TV III: Alien Invasions* season.

- Satellite channel BSB broadcast the story over June/July 1990; UK Gold screened it in episodic and compilation forms from November 1993.

ORIGINAL TRANSMISSION

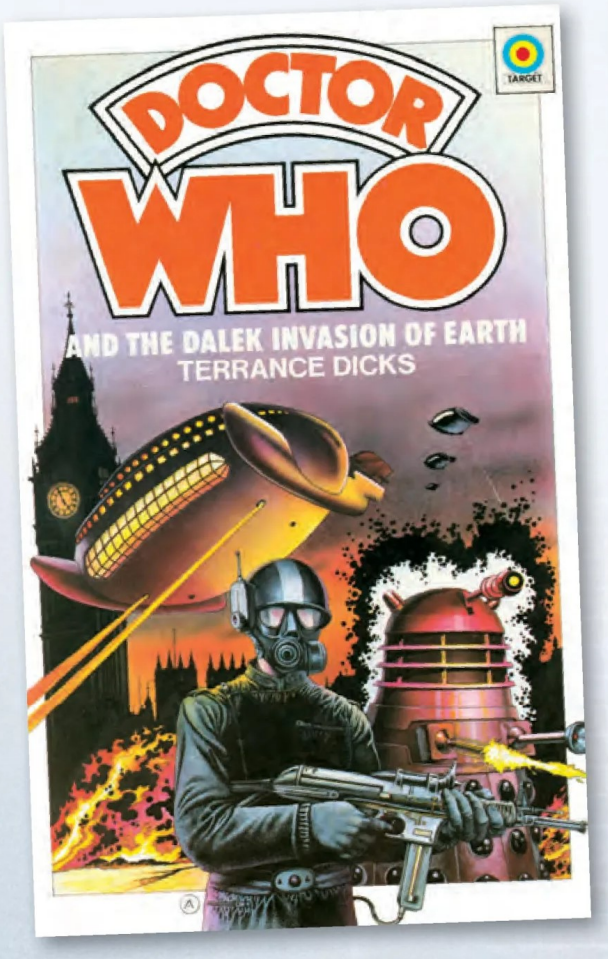
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
World's End	Saturday 21 November 1964	5.40pm-6.05pm	BBC1	23'42"	11.4M (12th)	63
The Daleks	Saturday 28 November 1964	5.40pm-6.05pm	BBC1	24'19"	12.4M (10th)	59
Day of Reckoning	Saturday 5 December 1964	5.40pm-6.05pm	BBC1	26'50"	11.9M (10th)	59
The End of Tomorrow	Saturday 12 December 1964	5.40pm-6.05pm	BBC1	23'23"	11.9M (11th)	59
The Waking Ally	Saturday 19 December 1964	5.40pm-6.05pm	BBC1	24'29"	11.4M (18th)	58
Flashpoint	Saturday 26 December 1964	5.55pm-6.20pm	BBC1	25'34"	12.4M (12th)	60

Merchandise

Working from the camera scripts, Terrance Dicks novelised the serial as *Doctor Who and the Dalek Invasion of Earth*; with a cover by Chris Achilleos (featuring representations of a Roboman and Dalek saucer as featured in the film adaptation *Daleks: Invasion Earth 2150AD* rather than the TV version), it was first published in March 1977 as both a Target paperback and an Allan Wingate hardback. The Target paperback was reissued in 1980 with a blue variant of the *Doctor Who* logo. WH Allen included the novelisation in its June 1983 hardback *Doctor Who: Dalek Omnibus*; with *The Crusaders*, it formed one of Star Books' first *Doctor Who Classics* in August 1988. *Doctor Who – The Dalek Invasion of Earth* was reissued by Target in 1990 featuring Alister Pearson's artwork featured on the story's video release. Foreign language versions were produced in both Germany (under the titles *Doctor Who: Kampf um die Erde* and *Doctor Who und das Komplott der Daleks*) and France (*Doctor Who: Les Daleks Envahissent la Terre*).



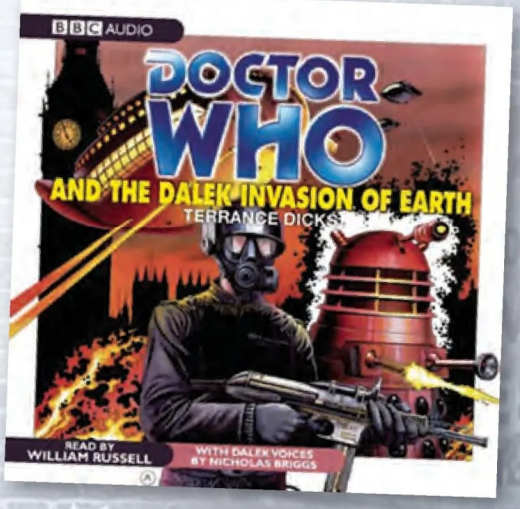




This page: Original novelisation, foreign language editions, and the audiobook.

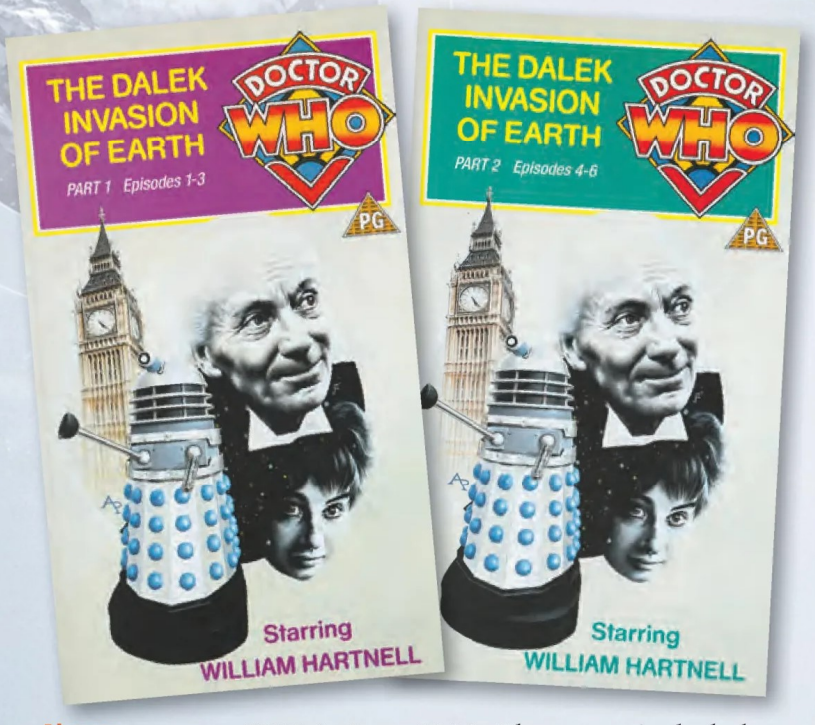
The novelisation (titled *Doctor Who and the Dalek Invasion of Earth*) was released as a BBC Audiobook read by William Russell, with Dalek voices by Nicholas Briggs, in November 2009. In October 2012, AudioGO's collectible slipcase box set *Doctor Who – Invasion Earth!* included William Russell's reading.

The Dalek Invasion of Earth was released as a double-tape pack on BBC Video in May 1990. The 'Next Episode' caption was removed from the final episode. The serial was released on



THE DALEK INVASION OF EARTH

STORY 10



Above: The story was released on video over two tapes.

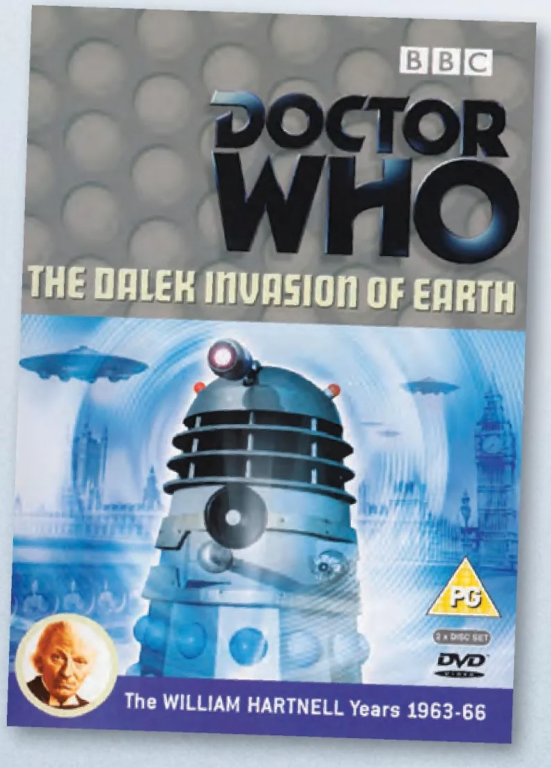
DVD in June 2003. The extras included on the set were:

- **Commentary** by William Russell, Carole Ann Ford, Richard Martin, Verity Lambert. Moderated by Gary Russell
- **Optional CGI effects sequences**
- **Future Memories** – behind-the-scenes documentary with Ann Davies, Bernard Kay, Peter Fraser, Nicholas Smith, Nick Evans and David Graham
- **Future Visions** – featurette on Spencer Chapman's designs
- **Talking Daleks** – featurette on the creation of the Daleks voices with Brian Hodgson, David Graham and Peter Hawkins
- **Now and Then: The Locations of The Dalek Invasion of Earth** – the stories locations revisited after 40 years
- **Script to Screen** – combining camera scripts and designer's floorplans to chart how the story was recorded.
- **Whatever Happened to Susan Foreman?** – BBC Radio 4 comedy documentary featuring Jane Asher as Susan broadcast Saturday 9 July 1994
- **Rehearsal Film** – 8mm silent film footage taken by Carole Ann Ford on the final day of recording, Friday 23 October 1964.
- **Blue Peter** – Dalek tea broadcast Thursday 3 February 1966.
- **Trailers** – original BBC trailers broadcast in 1964
- **Production subtitles**
- **Photo gallery**
- **Easter Eggs** – featuring 'Sid the Slyther' and 'Sid's Date'

A *Dalek* collectors' edition DVD box set – limited to 5,000 copies – was available from WH Smith in October 2005. *The Dalek Collection* box set was released by BBC Worldwide in January 2007, exclusive to Amazon. In August 2012, *The Dalek Invasion of Earth* was featured in issue 95 of GE Fabbri's *Doctor Who – DVD Files.*

In 1999, the Open University released *Doctor Who – The Dalek Invasion of Earth/ Adam Adamant Lives! – The Last Sacrifice*, a video tape containing episode two of *The Dalek Invasion of Earth* and an episode of *Adam Adamant Lives!*. The tape was one of the course materials provided to students of the Open University course 'AA310 – History of Film and Television' between.

Right: DVD release of the story with a cover by Clayton Hickman.



Centre right: Eaglemoss' figurines of Daleks from the story.







Above: Character Options' gift sets.

The track *Slyther on the Move* was included on the BBC CD *30 Years at the Radiophonic Workshop* in July 1993.

A4 colour art prints of Chris Achilleos' cover art for *Doctor Who and the Dalek Invasion of Earth* were issued in June 2005. In March 2008, the Stamp Centre issued covers for *The Dalek Invasion of Earth* signed by Ann Davies (Jenny).

Miniature metal models of the Slyther were issued by Harlequin in August 1998, and models of Dortmun, Roboman and Roboman Guard were issued in 1999.

Product Enterprise issued Dalek Rolykin toys in June 2001. Character Options' 'Enemies of the First Doctor' 5" action-figure collectors' set included a Roboman in December 2011. *The Dalek Invasion of Earth* Sound FX and Speech Daleks were available from Character Options in July 2012 and a 5" figure of the Saucer Pilot Dalek was part of 'Classic Dalek Set 2' in October 2012. A Talking Dalek was then available in August 2012. In November 2014, Character Options issued a 3.75" Dalek Collectors Set for *The Dalek Invasion of Earth.* Premium subscribers to Eaglemoss' *Doctor Who Figurine Collection* received a third 'rare' Dalek in October 2014 in the form of the Saucer Commander from *The Dalek Invasion of Earth,* while a figurine of the serial's Black Dalek was the subject of the regular issue 99.



Coinciding with the 50th anniversary of *The Dalek Invasion of Earth,* Big Finish Productions released *Doctor Who – Masters of Earth* by Mark Wright and Cavan Scott in November 2014. It served as both sequel and prequel to *The Dalek Invasion of Earth* being set on Dalek-occupied Earth 12 months before the events of the TV story, but featuring Colin Baker as the Sixth Doctor and Nicola Bryant as Peri. ■



Below: Big Finish's sequel, starring Colin Baker.

Cast and credits

CAST

William Hartnell Dr Who
William Russell Ian Chesterton
Jacqueline Hill Barbara Wright
Carole Ann Ford Susan Foreman
with
Bernard Kay Carl Tyler
Peter Fraser David Campbell
Alan Judd Dortmun [1-4]
Martyn Huntley, Peter Badger Robomen
Robert Jewell Dalek Operator
Robert Aldous An Insurgent [1][1]
Dalek Machines Operated By... **Gerald Taylor** [2-6], **Nick Evans** [2-3,5-6(4, uncredited)], **Kevin Manser** [2-5], **Peter Murphy** [2-6]
Peter Hawkins, David Graham Dalek voices [2-6]
Ann Davies Jenny [2-6]
Michael Goldie Craddock [2-3]
Michael Davis Thomson [2]
Richard McNeff Baker [2-3]
Graham Rigby Larry Madison [3-5]
Nicholas Smith Wells [4-6]
Nick Evans Slyther operator [4-5]
Patrick O'Connell Ashton [4]
Jean Conroy, Meriel Hobson The Women in the Wood [5]

[1]Not credited on screen

Right: William Hartnell isn't impressed with modern fashions.



UNCREDITED

Kenton Moore Roboman in River
Peter Diamond Stunt Double for Roboman in River
Peter Diamond ... Stunt Double for Ian Chesterton
Reg Tyler, Billy Moss Robomen
Dalek Machine operated by **Ken Tyllsen**
Tony Lambden, David Graham, Peter Honeywell, Leonard Woodrow, Nigel Bernard, Pat Gorman, Peter Holmes, Michael Reed, Tony Poole, John Doye, Steve Pokol Male Freedom Fighters
Rosina Stewart, Molly Prescott, Susanne Charise Female Freedom Fighters
Patricia Phipps Child Freedom Fighter
Peter Diamond Stuntman/Freedom Fighter
Joe Hardesty, Roy Curtiss Male Freedom Fighters
Roma Milne Female Freedom Fighter
Edmund Warwick Double for Dr Who
John Ceaser Roboman
20 Male and 10 Female Extras Slaves
Peter Diamond Stuntman/Roboman
Maureen Lane, Jan Wills, Jo Calvert, Margo Hanson, Daphne Green, Stenson Falcke, Don Symons, Tony Walsh, John Sackville West, Rex Rashley, George Dare, Nigel Bernard, Alan Wakeling Slaves/Prisoners Down Mine
Adrian Drotsky Roboman



Janos Kurchi, Peter Norton, Jim Appleby, John Timberlake, Leslie Wilkinson, Fred Taylor, Graham Tunbridge, Steve Pokol, Bill McAllister.....Prisoners Down Mine/Robomen
Ted Merwood.....[unknown]

CREDITS

Written by Terry Nation
Fights Arranged by Peter Diamond [5]
Title music by Ron Grainer
with the BBC Radiophonic Workshop
Incidental music composed and conducted by Francis Chagrin
Film Cameraman: Peter Hamilton [1,3-4,6]
Film Editor: John Griffiths [1,3-4,6]
Costumes supervised by Daphne Dare[2]
[uncredited: Tony Pearce on 3-5]
Make-Up supervised by Sonia Markham[2]
[uncredited: Elizabeth Blattner on 4]
Lighting: Howard King[2]
Sound Mixing: Jack Brummitt[2]
Story Editor: David Whitaker
Designer: Spencer Chapman
Associate Producer: Mervyn Pinfield
Producer: Verity Lambert
Directed by Richard Martin

[2] Credited on *Flashpoint* only

Above:
"I'd be keeping off the pies if I were you."



Profile

CAROLE ANN FORD
Susan

Carole Ann Lillian Higgins was born in Ilford, Essex, on 16 June 1940, delivered by her grandmother during an air raid.

Though not a stage family, her father had briefly appeared in *Black & White Minstrels* stage shows. Aged two, Carole tap-danced at her grandfather's social club, and she attended dance lessons from three, initially to improve a spinal condition.

After her film début in children's quota quickie *The Last Load* (1948), aged eight, she returned to normal schooling but also took acting and elocution lessons and trained as a dancer and acrobat.

By 15 she was appearing in adverts and walk-ons. Her stage name Carole Ann Ford came from her mother's maiden name Fordham. She precociously made her stage-acting début as Lilly in a tour of *Women of the Streets* in autumn 1956, having pretended to be 18 when she was barely 16.

By the end of the year she was dancing in TV variety show *Turnabout* and was also a glamour model starlet. Though tame by today's standards, her photos for magazines such as *Span* were then rather risqué.

Her theatre career took off with West End hit stage musical *Expresso Bongo* (1958, Saville Theatre), the BBC televising excerpts on 11 December 1958. A year with groundbreaking theatre director Joan Littlewood at London's Stratford East theatre included *Ned Kelly* (1960).

She married her agent Walter Jokel, 12 years her senior, in 1959.

"I married at 18 because I was an idiot," she later reflected. Daughter Miranda was born in 1960.

At a petite 5' 1", the elfin Ford played roles younger than herself for several years in both film and television. Small movie parts came in *Horrors of the Black Museum* (1959), *The Ghost Train Murder* (1959) and Tony Hancock's *The Punch and Judy Man* (1963), with more substantial roles as blind French girl Bettina in *The Day of the Triffids* (1962) and in Adam Faith vehicle *Mix Me a Person* (1962).

Alongside TV variety appearances, such as on ITV's *Dance Date* (1960), her drama début came in an episode of *Probation Officer* aired 30 November 1959. Roles followed in *Emergency – Ward 10* (1960), *Dixon of Dock Green* (1961), *No Hiding Place* (1961), *The Attorney-General* (1961), *Z Cars* (1962), *Crying Down the Lane* (1962), *Compact* (1962), *Top Secret* (1962), *Harpers West One* (1963) and *Moonstrike* (1963).

A role in an episode of anthology series *Suspense* entitled *The Man on the Bicycle* (transmitted 18 March 1963) led her to *Doctor Who*. *Who* director Waris Hussein had taken notice of Ford's performance on the close circuit feed during the play's recording in February, and when Verity Lambert joined *Doctor Who* as producer in June 1963, Hussein suggested Ford as possessing the desired 'unearthly' quality.

Ford was appearing alongside Roger Delgado in musical *Enrico* (1963, Piccadilly Theatre, London) in July when offered Susan, and initially unsure whether to accept. Now 23, she was reluctant to play yet another teenager.

Lambert persuasively sold her the part, as Ford recalled in Jeremy Bentham's 1986 book *Doctor Who: The Early Years*: "She was going to have telepathic communication with her grandfather. She was going to have every physical attribute you could possibly imagine: a kind of step-up from *The Avengers*' Honor Blackman lady [Cathy Gale] – doing all sorts of physical stunts, judo and karate. And she was going to have wonderful costumes, specifically designed for her..."

Ford accepted this intriguing role, with the four regulars contracted on 31 July 1963. They first met at a *Radio Times* photocall on 20 September, with Ford now having had her hair cut fashionably short by rising stylist Vidal Sassoon.

After the pilot episode was recorded Friday 27 September, BBC Head of Drama Sydney Newman wrote in his notes; "Can she be more cheeky? Too dour." Feeling the pilot Susan too strange, Newman had her quirks removed, to dress and behave more like a 15-year-old girl-next-door.

Now paid £75 a week, Ford's second episode was the remounted *An Unearthly Child*, recorded 18 October and transmitted on 23 November 1963.

Her favourite story was *Planet of Giants* [1964 – see Volume 3]. "It was tremendous fun to do," she told *Doctor Who Magazine*'s Richard Marson in 1984. "The giant sets were superb – you almost didn't need to act."



Left: With TV grandfather William Hartnell.



Right: Posing for a 1960s photoshoot.

After a handful of serials however, with the character clearly not the one she had originally been sold, and having difficulty handling the sudden public attention the show brought, she decided to leave. "I was just playing this very normal teenager and it was becoming very repetitious," she told Nicholas Briggs in 1984. Yet with the show already a national obsession, there was no question of her leaving and the BBC held her to her 52-week contract.

The Stage of 12 March 1964 carried the news. "There is obviously a danger in becoming too closely identified with a character in a television serial, particularly when that character is a child," said the report. "Miss Ford recognises this, and much as she enjoys the variety which the serial offers, she will leave the cast in October..."

After a wrap party at TV Centre on 20 October, Ford recorded her final episode *Flashpoint* on Friday 23 October 1964, transmitted on Boxing Day.

Upon leaving, public appearances included a signing of *The Dalek Book* at Gamage's on 28 November 1964 and on 28 December alongside the Daleks at Olympia's *Daily Mail* Boys and Girls Exhibition. She went straight into panto as the Princess in *Sleeping Beauty* (1964/5, The New Theatre, Bromley), co-starring with Diana Dors.

Ford was soon disappointed to be asked to play yet more 15-year-olds. She hoped to get rid of the *Doctor Who* tag, appearing as a runaway caught up in prostitution in private detective series *Public Eye* (1965). Instead she received angry letters from parents who had let their children stay up to watch her, insisting she was a "role model".

She featured in film *The Great St Trinian's Train Robbery* (1966) as French mistress Albertine (after insisting she would not play another schoolgirl as the producers originally wanted) and in low-budget spy movie *The Man Outside* (1967).

Ford divorced Walter Jokel in April 1967, recalling to the *Daily Mail* in 1997: "I was alone with no money, and went back to live with my mother."

She realised her character actress ambitions however with leading stage roles in *Inadmissable Evidence* (1966, Birmingham Rep), *You Never Can Tell* (1966, Plymouth Athaneum), *The Rumpus* (1967, Wimbledon Theatre/New Theatre, Oxford), *Private Lives* (1968, The Genée, East Grinstead), *Out of Order* (1968, Intimate, Palmers Green), *Have You Seen Manchester?* (1969, University Theatre, Manchester), *Bakerloo to Paradise* (1969, The Connaught, Worthing/Royal, Nottingham), *The Owl and the Pussycat* (1969/70, Jeanetta Cochrane), Pinter's *Night School* (1971, King's Head, Islington) and Shakespearian parody *Macbett* (*sic*) (1973, Belgrade, Coventry).

TV and film work was rare, though she was a flirtatious barmaid in an episode of *Whatever Happened to the Likely Lads?* (1974) and took a small part in concentration camp movie *The Hiding Place* (1975).

She temporarily ceased acting after marrying textile businessman Harry Kornhauser in winter 1974 and giving birth to her second daughter Tara in spring 1975.

Her career stalled completely however in 1977; having wrenched her back opening a hotel window, prescribed painkilers made her seriously ill, with dramatic weight loss. Her condition worsened on holiday in Spain, where a local doctor saved her life after she went into anaphylactic shock. An unlucky spell saw three car crashes, a skiing accident and a riding accident.

Amid few public engagements, she marked the 15th anniversary of *Doctor Who* in 1978 with an appearance on *Nationwide*, and at the first PanoptiCon convention.

She made occasional stage appearances, including *Stranger in the House* (1979, Westminster Theatre), before reprising Susan in *The Five Doctors* [1983 – see Volume 37]. She also attended that year's huge Longleat and Chicago fan events.

Further stage work included *The Jungle Book* (1984/5, Adelphi), produced by ex-husband Walter Jokel, but a theatre accident in the late 80s led to stage fright. Seeking other avenues, by the mid-90s she was a successful voice coach, not only to actors but also to industrialists and politicians. Occasional non-*Who* acting appearances since include the play *Solitary Confinement* (2000, ICA).

She admitted to Nicholas Briggs in 1996 that playing Susan had been a double-edged sword: "I'm very happy with the work that I did because it was quite a unique thing to be associated with and it's given a lot of people so much pleasure. But it did not do my career any good... I did get very angry and very depressed and upset when I was told that people couldn't use me because I was associated so strongly with *Doctor Who*... because I missed a lot of good work."

The programme's 30th anniversary saw Ford more at ease with the association, appearing in documentary *Thirty Years in the TARDIS* (1993) and *Children in Need* skit *Dimensions in Time* (1993). She also played Zorelle in Sontaran spin-off video production *Shakedown* (1994).

Ford has reprised Susan on audio for Big Finish many times: in two *Unbound* dramas with Geoffrey Bayldon as the Doctor (2003/5); three *Lost Stories*; half a dozen of *The Companion Chronicles* since 2008; as an older, widowed Susan Campbell in a run of Eighth Doctor adventures (2010/11); anniversary adventure *Destiny of the Doctor: Hunters of Earth* (2013); plus entries in *The Early Adventures* series and a cameo in *Nightshade* (2016).

2013's 50th anniversary brought appearances at the *Doctor Who* proms and in *Doctor Who Live: The Afterparty*. For dramatisation *An Adventure in Space and Time* (2013) she was played by Claudia Grant, while Ford herself cameo'd as Joyce.

Invited to the *Doctor Who* set in 2014, Twelfth Doctor and fan Peter Capaldi demanded Susan return, saying: "She's *got* to come back!" A publicity photo of Ford as Susan subsequently appeared on the Doctor's desk throughout the 2017 series. ■



Left: With Richard Hurndall as the First Doctor in *The Five Doctors*.



THE RESCUE

STORY 11

The Doctor, Ian and Barbara land on the planet Dido where they find the only survivors of a crashed rocket – Vicki and Bennett. Where have the peaceful inhabitants of Dido gone and who is the terrifying Koquillion?





'BY MAKING VICKI AN ORPHAN THERE ARE FEWER WORRIES ABOUT WHISKING HER OFF INTO TIME AND SPACE.'

Introduction

In *The Dalek Invasion of Earth* [1964 – see page 6], the Doctor bid farewell to his granddaughter Susan in twenty-second-century London. *The Rescue* quickly and conveniently finds him a replacement! It's interesting that the first new recruit since the original four regulars were introduced, is not only a young girl but also an orphan. Obviously, a young girl was chosen as a direct replacement for Susan – presumably to maintain the successful balance of characters in the series up to that point. By making her an orphan too, there are fewer worries about whisking her off into time and space. It also meant that the Doctor is effectively adopting this child, making her role even closer to that of the granddaughter he'd just lost. But even if the reasoning behind choosing Vicki as the new companion was entirely practical – it set a precedent.

It wasn't entirely clear whether Susan was an orphan or not. We discovered early on that she was cut off from her people, but the only time the Doctor ever made a reference to one of Susan's parents was in *Fear Her* [2006 – see Volume 53] when he said he used to be a dad. Was his use of the past tense there an indication that Susan was an orphan?

Certainly, since Vicki, a number of other young companions had no parents to return to. Dodo swiftly announces that she doesn't have any parents when she stumbles into the TARDIS in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]. Victoria actually loses her only remaining parent during the course of her first story, *The Evil of the Daleks* [1967 – see Volume 10]. Likewise, Nyssa – one of two orphaned companions, along with Adric, in the early 1980s.

Even more recently, the idea of a companion having relatively few ties has cropped up. When we first met Amelia Pond in *The Eleventh Hour* [2010 – see Volume 63] she only had an aunt... although we later discovered that Pond's parents had been swallowed up by the crack in time and space, and they were restored to life when Amy 'rebooted' the universe.

Of course, Vicki was the first in a long line of girls – whether they be orphans or not – that the Doctor took on his travels. In 2017, new executive producer Chris Chibnall chose Jodie Whittaker as the Thirteenth Doctor. In the immediate aftermath of her casting, this led to speculation in the press on whether the new Doctor would recruit a young male companion, rather than a girl... ■



Below: Young Amelia Pond had few family ties.

THE POWERFUL ENEMY

The TARDIS lands in a cave. Its arrival is detected by a young girl, Vicki, in the radio room of a crashed spaceship. [1] She rushes to inform her fellow survivor Bennett, who is bed-bound in his cabin. He tells her that it's not the rescue ship, as it's not due for another three days.

Inside the TARDIS, Barbara wakes the Doctor, who slept through the landing. They step outside, and the Doctor takes a piece of stone inside for examination.

Ian and Barbara emerge at a clifftop overlooking the crashed spaceship. They are then confronted by a repulsive alien creature, which asks them if there are any other crew members. [2] Ian goes to fetch the Doctor – and the alien pushes Barbara over the cliff!

Inside the TARDIS, the Doctor deduces they are on Dido, home to a friendly race.

The alien uses a jewelled device to block the tunnel leading to the TARDIS. Ian is knocked down but unharmed. The Doctor finds him and together they try to find another way out. [3]

The alien, Koquillion, reprimands Vicki for going outside, then goes to speak to Bennett. [4]

Vicki pulls back some blankets to reveal Barbara. Vicki explains that after the spaceship crashed, everyone was invited to a meeting with the Dido people where they were killed in an explosion. Only Bennett survived. Hearing movement, Vicki hides Barbara. Bennett staggers in. He says that Koquillion has killed the people on the mountain. "Not all of them," says Vicki, revealing Barbara. [5]

The Doctor and Ian make their way along a ledge. A ferocious creature roars beneath them. Ian finds a ring set in a carved face and uses it to swing himself across. He sets off a booby-trap and is trapped between spikes, pushing him towards the edge! [6]

























DESPERATE MEASURES

Ian places his jacket over the blades and swings himself to safety. The Doctor notices a door set in the rock wall.

In the spaceship, Barbara suggests they set a trap for Koquillion but Bennett says they must do nothing until the rescue ship arrives. He returns to his cabin.

Vicki goes to fetch water. As she returns, Barbara spots a ferocious-looking creature and shoots it with a flare gun. [**1**] Vicki is distraught – the creature was her pet, Sandy. The Doctor and Ian arrive and try to comfort Vicki. She agrees to take the Doctor to speak to Bennett, but when he knocks on Bennett's door he says, "You can't come in."

Vicki returns to the radio room and tells Ian and Barbara that it is 2493. When Ian and Barbara tell her they are from 1963, she thinks they are joking. [**2**]

The Doctor breaks into Bennett's room and finds it empty. A tape recorder has been set up to say "you can't come in". [**3**] The Doctor finds a trap door, and when Ian, Barbara and Vicki come in, the Doctor has gone. Ian proposes they should all go to the TARDIS.

The Doctor returns to the door in the rock wall, which leads to a temple-like cave. Koquillion appears. The Doctor reveals that he knows that Koquillion is Bennett, wearing a ceremonial outfit. [**4**] He tries to kill the Doctor using the jewelled device and knocks him out, but to Bennett's surprise, two surviving Dido people appear [**5**] and force Bennett outside, where he falls to his death.

The Doctor wakes up back in the TARDIS. Ian explains that they found him outside. The Doctor invites Vicki to join them in their travels and she accepts. But Vicki's first journey in the TARDIS ends in disaster as it materialises on a clifftop – and falls off! [**6**]

Pre-production

Plans for the second series of *Doctor Who* stemmed back to Tuesday 14 April 1964, when story editor David Whitaker outlined some possible stories to producer Verity Lambert. Whitaker's hope was that another 52 episodes would be given the go-ahead, and suggested employing fewer writers for a new run of stories. Terry Nation, from his success on the first Dalek story, should be made senior 'future' writer with another appointed as senior 'past' writer on the historicals. At this point, the future of the series after its initial 52 episodes was by no means certain, and two days later Donald Baverstock, the BBC1 programme controller, indicated to Donald Wilson, head of drama serials, that he would be prepared to sanction another three months of *Doctor Who*... but only after any related problems had been considered. Baverstock suggested that the four regular cast members – William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford – should be contracted for another 13 episodes with an option for 13 more.

In late June, the decision was taken to rest *Doctor Who* after broadcast of the serial *The Reign of Terror* [1964 – see Volume 3] in September, and then bring the series back in October with the final two stories



'KOQUILLION WEARS LONG ROBES AND HIS FACE IS THAT OF A FIERCE ANIMAL.'

of the first recording block: *Miniscules* (later *Planet of Giants* [1964 – see Volume 3]) and *The Return of the Daleks* (eventually titled *The Dalek Invasion of Earth* 1964 – see page 6]). The proposed new episodes would then follow on directly. However, it was becoming clear that there would be changes if the series continued. Whitaker wished to move on to freelance writing, and Ford, who played the Doctor's granddaughter Susan, had become increasingly disappointed with her role and was eager to find more demanding work. In the meantime, Wilson considered dropping the character of Barbara in the new episodes, and replacing Susan with another younger girl from *The Return of the Daleks* – the final story for the first projected series. Wilson indicated that these decisions would have to be taken by Tuesday 7 July to allow time for contracts to be negotiated and for the scripts to be written to the revised format. By the end of July, it seemed clear that the character of Susan was to be written out in *The Return of the Daleks* and replaced, but that Barbara would be retained after all.

On Thursday 6 August, Dennis Spooner, the author of *The Reign of Terror*, was appointed as Whitaker's successor just as his serial concluded production; at this point he was also completing several scripts for Gerry Anderson's new

'Supermarionation' series *Thunderbirds*. Simultaneously, Lambert was trying to get confirmation from Wilson about *Doctor Who*'s future so that she could start planning the new run of episodes, and thus book Hartnell, Russell and Hill.

With still no firm decision about continuing *Doctor Who* beyond January 1965, Lambert set out her thoughts on the problem in a memo dated Tuesday 11 August. It was proposed to give production a five-week break after completing *The Return of the Daleks* on Friday 23 October, and resume recording on Friday 4 December with a four-part story, which would be broadcast from Saturday 9 January. Lambert needed to commission the serial as soon as possible since the design department needed information on it by mid-September, and the writer of the story would need to know in advance if he was going to have to write for the character of Susan (assuming that Ford could be persuaded to extend her contract by four weeks) or a replacement character. Lambert pointed out that the guarantee of only one four-part story could make it very difficult to get Hartnell, Russell and Hill to agree to such a short contract, and it would also be undesirable to bring in the replacement for Susan for such a short run. Hartnell had already had another offer of work and Russell's agent was working on the understanding that his client would be available from the end of October.

The memo was forwarded to Baverstock the next day, with Lambert asking for a definite decision on the show's future within two weeks; planning assistant John Mair summarised Baverstock's options as either concluding the series with the Dalek serial, running a problematic four-part story to the end of January, or sanctioning 13 new episodes to the end of March.

Lambert's memo elicited a meeting for her with Baverstock, and it was agreed that *Doctor Who* could continue into 1965; on Friday 14 August, Baverstock confirmed to Lambert that she could offer the three regulars new contracts for 13 more episodes and an option on a further 13 while a new fourth regular should be booked on the same basis.

On Monday 17 August, Lambert set the new contracts in motion. To replace Ford, Lambert was keen to book a young actress called Pamela Franklin and introduce her during the Dalek story, apparently playing the role of Jenny (originally called Saida). The producer asked the head of BBC artists' bookings to offer Franklin a contract for 19 episodes. Two days later, Lambert had a change of heart, and concerned by this upset in continuity of the regular cast, Baverstock offered another scenario on Wednesday 19. He suggested temporarily replacing *Doctor Who* with



another six-part serial (possibly science-fiction) to run after *The Dalek Invasion of Earth* (*The Return of the Daleks* having now been retitled) from Saturday 2 January. He also commented that he felt it was unwise to introduce Susan's replacement in the Dalek story and this plan was abandoned. By Friday 21 August, Elwyn Jones of BBC drama serials confirmed that Baverstock had given the go-ahead for a further six months of *Doctor Who*; this overcame some of the problems in contract negotiations with the regulars' agents, notably because Hartnell ideally wanted the security of a six-month contract.

With the new companion no longer being introduced in the current series, the plans to open the second recording block were revised. Spooner was commissioned to write the second serial, *The Romans* [1965 – see page 82], by the outgoing Whitaker on Monday 31 August. Meanwhile, Whitaker set about writing a two-part serial to introduce the new character in a simple thriller around this time (official paperwork indicates Whitaker's formal commission for the untitled serial was made on Sunday 1 November, the day after his contract as a BBC staff member expired).

Whitaker saw the new girl as a waif or stray to be adopted by the Doctor to fulfil the same role in his life as Susan. Early names which Whitaker considered for the new companion were Valerie and then Millie; the name 'Millie' was inspired by the 18-year-old Jamaican pop singer Millie Small who had enjoyed chart success with the song *My Boy Lollipop* between April and June that year. However, the name was felt to be connected with the comedian Millicent Martin who had been a star of BBC1's *That Was the Week That Was*.



Left: Barbara gets to know new friend Vicki.



Connections: Return to Dido

- *The Rescue* is not the Doctor's first visit to the planet Dido. Dialogue indicates the Doctor was here during a previous (unseen) journey and he was looking forward to meeting the "friendly people" again.

Doctor Who and Tanni

Whitaker's draft script for the serial was called *Doctor Who and Tanni* and the opening episode had a number of interesting differences from the finished programmes. The setting was described as 'an interplanetary rocket transporting colonists from Earth to other planets in the year 2493 AD' which Whitaker described in some detail, leading into the first scene with Tanni in which she called the other spaceship using the call signs "Survivor to Rescue". Bennett (whose name was also spelt Bennet) was 'a man of about 40. When he speaks he does so in a hoarse, weak voice as if he has difficulty in catching his breath. His whole body suggests absolute exhaustion.' The script had Bennett being far nastier



Above: The Doctor and Ian experience the sharp end of Dido.

towards Tanni, calling her "you little fool", reproaching her for raising his hopes and accusing her of antagonising him.

On emerging into the cavern from the TARDIS, Barbara compared the smell to the scent of roses, and the Doctor commented about his personal catalogue of rock substances. Ian told Barbara he feared that the Doctor may close the TARDIS doors on them and depart, as he did with Susan; he speculated that maybe the Doctor wanted to retire and go off to study nature on a quiet little planet. The Doctor heard this and commented, "When the three of us say goodbye, there'll be plenty of advance warning, I promise you. Not that I care for separations very much." There were references to Susan and David – the man Susan stayed on Earth with – relating to *The Dalek Invasion of Earth*.

Koquillion was described as: 'He wears a long robe, shoes shaped like an animal's or bird's clawed feet and his face is that of a fierce animal too. When looked at from the front view, the effect is exactly as if facing an animal, because the design of the robe pictures the neck, chest and legs of an animal white on black, the legs running down from waist height to the hem of the robe. Koquillion examines the ship and places a gloved hand against the doors...' When he spoke, 'His voice is deep and harsh, immediately unfriendly.' (In the camera script, this was amended to 'deep and hoarse as though he has difficulty in catching his breath'.) Koquillion's weapon was described as 'an oblong box, the 'barrel' of which is studded with little bulbs'; this was referred to as a 'torch'.

Casting call

The confrontation between Ian and Barbara with Koquillion was significantly different; Koquillion captured Ian in the beam of light from his 'torch' device; this forced Ian to stand rigidly and answer Koquillion's questions truthfully as Barbara also told the figure about the Doctor and his ship. Returning to the TARDIS, Koquillion hid and the entranced Ian and Barbara asked the Doctor to come out; suspicious of their phraseology, the Doctor altered the angle of the ship's scanner to show Koquillion. Saying that he could see what was going on, the Doctor declared: "Unless the area outside my ship is cleared in 10 seconds, I shall paralyse you all." When Koquillion made a move to grab Barbara, Ian was thrown against the police box which broke his conditioning. With Barbara no longer needed as a hostage, Koquillion threw her to the ground which also released her from the creature's spell.

There was more dialogue between the Doctor and Ian, with the Doctor commenting that he feared being lured into danger and then blackmailed; the Doctor had also been to the planet Dido some years before. The dialogue between Tanni and Koquillion was also different; Koquillion said that he had closed off the



Above: What secret is Bennett keeping from Barbara and Vicki?

cave with the new arrivals from the space machine in it, whereupon Tanni had an outburst at Koquillion about the murder of her father by his people and how he gloried in this. Talking to Barbara, Tanni said that the ship left Earth in 2493 and was on its way to a new colony on Astra when it crashed about a year ago. Tanni had a bad cold, and could not go out to meet the natives of Dido; when she went out after the others, the cold became worse and she dragged herself back to bed. She also explained that Koquillion had done something to Bennett to turn him into an invalid.

After the plan to feature Pamela Franklin as a regular fell through, Lambert rapidly cast her net for other potential actresses. On Thursday 10 September, the producer requested a camera test for two actresses whom she had already interviewed; Maureen O'Brien and Denise Upson. Both had already travelled down from Liverpool to see her once, and now the camera test was arranged for 11.15am at Television Centre on Monday 14 September. The actress eventually chosen to replace Carole Ann Ford was Maureen O'Brien.

Born in Liverpool, Maureen O'Brien was 21 years old when she landed her *Doctor Who* role. O'Brien had always been interested in the theatre, and had made frequent visits to the Liverpool Playhouse as well as eagerly joining a drama society at her convent grammar school, The Order of Notre Dame. On leaving school, she enrolled at the Central School of Speech Training and Dramatic Art where she aimed to become a drama teacher. Her move into acting was almost an afterthought and she had just become a stage manager as one of the founder members of the Everyman Theatre in Liverpool where she appeared in productions of *An Enemy of the People* and *Henry IV*. While at Everyman, she received a telegram from one of her former teachers, Harry Moore, who was now a BBC story editor on *The Wednesday Play*. He indicated that she should apply for the regular television role on *Doctor Who*, a move which surprised O'Brien who had never considered television acting as a serious career. However, the idea of working in London appealed because it would allow her to be with Michael, her boyfriend whom she later married. Moore and his wife had already suggested O'Brien to Lambert. Travelling down for the camera test in mid-September, she stayed with Moore and his wife who coached her on a piece from *Member of the Wedding* to



Left: Maureen O'Brien as Vicki.

Connections: Dealing with Daleks

▸ After an encounter with Koquillion and the Doctor's protests that the population of Dido are friendly, Ian claims he'll "take the Daleks any day". Considering he's just had a very harrowing encounter with the Daleks in *The Dalek Invasion of Earth* [1964 – see page 6], he's being a touch blasé.



act out for Verity Lambert. Shortly afterwards, O'Brien was offered the role but told not to let the press know. The actress was distressed to find her flat surrounded by reporters one morning a few weeks later; it transpired that her parents had innocently leaked the story to a friend who had told the *Liverpool Echo*.

It was decided that these two episodes and *The Romans* would be made by the same team – effectively as a six-part story. Hence Christopher Barry became director of the serial in early October 1964; Barry had earlier handled episodes of the first Dalek story in 1963. The designer on the serial was series regular Raymond P Cusick who had been associated with *Doctor Who* since the first Dalek story the previous year. Make-up and costumes were, as usual, designed and supervised by Sonia Markham and Daphne Dare respectively. Barry was not terribly impressed with the scripts for the story when he started work on them.

On Wednesday 7 October, Lambert issued guidelines to the directors on the new batch of episodes; guest actors who had already appeared in the series should not be re-cast in major roles for the new series, and only five recording breaks would be budgeted for the recording sessions. Crew were also informed about a party to celebrate the completion of the first 52 episodes which would be held on Tuesday 20 October at the Bridge Lounge of Television Centre. On Friday 9 October, O'Brien was contracted for an initial 12 episodes as 'Susan': an indication that the name of the new character was still in a state of flux. Her agent was now Terry Carney, Hartnell's son-in-law. Hartnell, Russell and Hill had already been given their contracts on Wednesday 30 September, which covered the 16 episodes up to the story that would ultimately be titled *The Crusade* [1965 – see Volume 5].

Working on a tight budget, one saving that Barry wanted to make on his first two episodes was on the music. Recalling the first Dalek serial, the director felt that the *musique concrète* score composed by Tristram Cary would have suitable sequences that could fit the new serial. On Friday 16 October, Barry approached Cary to borrow back the tapes of the Dalek story so that he could select cues; the composer was at first wary about this, having previous experience of ballet companies ruining pieces of his music in this way.

Barry's first choice for the part of Bennett was Bernard Archard who had starred as Colonel Pinto in the BBC wartime drama series *Spycatcher* and had



Right: Ray Barrett played Bennett.



Left: Vicki is terrorised by Koquillion.

recently featured in an adaptation of *The Children of the New Forest*; as it turned out, Archard was not available, as he confirmed to Barry in a letter on Thursday 5 November. On Tuesday 3 November, Barry considered actor John Cronin for a role in the serial and also offered the part of Bennett to the Australian actor Ray Barrett as being a "Jekyll and Hyde character". Barrett had been in England for five years and found fame in the ATV soap *Emergency – Ward 10*, followed by a series as Peter Clarke in the espionage drama *GS5* (previously *Ghost Squad*). Barry was keen to work with him and Barrett accepted the part, looking forward to working with William Hartnell again as he had on the film *To Have and To Hold* in 1963. The scripts were sent out to the cast around Tuesday 10 November (the date paperwork indicates David Whitaker's scripts were actually delivered).

TV's New Girl to Join 'Dr Who' Team announced the *Evening News* on Tuesday 10 November, indicating that 21-year-old actress Maureen O'Brien was finding digs in London and from January would appear in the series as 'a young girl marooned on an uninhabited planet'. The following day, the 'unknown' actress was featured in *The Sun* (*Maureen joins Dr Who*), the *Daily Mirror* (*Maureen is new 'Dr Who' girl* by Ken Irwin) and the *Liverpool Daily Post* (*Big TV chance puts city girl in a whirl*).

Tanni, Lukki or Vicki?

The Drama Early Warning synopsis still referred to the Doctor's latest companion by the name of Tanni, but the character was renamed Lukki (pronounced "Lucky") on Thursday 12 November. By now, O'Brien had taken part in her first photocall for the series at the photographic studio in Television Centre on Wednesday 11 November, having left the Everyman Theatre during a production of *Servant of Two Masters* at the end of October. Before working on the series she had met Sydney Newman who had told her: "We're thinking of having you cut your hair and dye it black." "Why don't you just get Carole Ann Ford back?" replied the young actress. The photocall for O'Brien prompted further press coverage, such as *Maureen books up for space* in the *Daily Sketch* on Thursday 12. Indeed, as late as Sunday 22 November, the *Newcastle Sunday Sun* was still reporting that the new character would be called 'Lukki'.

By Friday 13 November, Barry had selected the music cues from the scores of the first, fourth, fifth, sixth and seventh episodes of the first Dalek serial, and planned to link these together into new cues. Barry also planned to use the music for a Dalek death for the demise of Sandy the sand beast, in the second episode.

At the Radiophonic Workshop, Brian Hodgson produced five new sound effects for *The Rescue*; these included the trap mechanisms on Dido and the sounds of the sand beast. ■



Production

Above: Model shot of the *UK201*, designed by Raymond Cusick.

Pre-filming for the two-part adventure and *The Romans* took place on Stage 2 of the BBC Television Film Studio at Ealing – a change from Stages 3A and 3B which had been originally booked. The first day, Monday 16 November, saw Christopher Barry and film cameraman Dick Bush devoting their efforts towards the model spaceship; this had been designed by Raymond Cusick in two drawings – one showing the rocket intact and the other smashed on the planet's surface. The finished model of rocket *UK201* was constructed by Shawcraft Models in 10 days and incorporated a small electric motor which allowed a dish aerial to rotate on the hull. The model also had the Union Jack pointed out by Ian in the script. Dry ice was used to waft around the model on a miniature landscape which used sawdust as sand. Several establishing shots of the wrecked vessel were filmed for both episodes of the serial.

All the model shots of the TARDIS falling off the mountain path and lying in the gully for both serials were shot on Tuesday 17, with Barry using back-projected clouds for these sequences.

By the time the promotional document for the new serial was issued on Friday 20 November, the story had been named *Doctor Who and the Rescue*, and Lukki had become Vicki (although an order for caption slides on Monday 23 November spelt this as Vikki). The press release concentrated on introducing Vicki rather than revealing the storyline for the serial. Ray Barrett was noted as the guest star, with his appearances in series such as *Dixon of Dock Green* and *Z Cars* emphasised. The closing captions for the serial were ordered on Monday 23 November, with Maureen O'Brien's role now confirmed as Vicki.

The other actor required for the serial was Tom Sheridan, and initially it was decided that the actor could play three roles: the voice of the rescue ship, the

Koquillion was actually Bennett, the production team came up with the fake credit of 'Koquillion – Sydney Wilson' on the closing roller caption. The name 'Sydney Wilson' derived from Sydney Newman, the head of drama, and Donald Wilson, the head of serials, both of whom had a great deal to do with the development of *Doctor Who*. The credit would also appear in both cast listings for the serial in *Radio Times*. Recording on the first episode overran by 15 minutes, concluding at 10pm.

O'Brien found her first television recording highlighted the following morning in the press. *Maureen has a date with Doctor Who* was the title of the *Daily Mail*'s report from the BBC studios, naming her character as Vicki. *Getting to know you* said the *Daily Mirror*'s report as it printed a shot of Vicki with Koquillion on the planet Dido. The *Daily Sketch* ran a similar photo in *Girl for space* while the *Liverpool Echo* covered the event in *TV Role for City Girl* reporting how O'Brien's colleagues at Everyman had sent her a telegram of good wishes.

Rehearsals for *Desperate Measures* began the following Monday, leading up to recording on Friday 11. At a late stage, the climax of the confrontation between the Doctor and Bennett was reworked for recording, and Ian's reference to Koquillion as "cockylickin" was an ad-lib. O'Brien took her part very seriously, using the Stanislavski 'method acting' approach to the scene where the sand beast died to capture the necessary emotion; she was unused to the way of working on TV, but found Russell and Hill very supportive.

Below: Vicki falls into Koquillion's clutches.



Explosive accident

Recording began with a filmed reprise of the end of *The Powerful Enemy* with the opening captions superimposed; the final shot of the creature was deleted to remove the 'Next Episode' caption. Inlay was again used to place the Doctor and Ian on the ledge set above the monster. For the establishing shot of the crashed spaceship, Barry elected to re-use Brian Hodgson's *Sonic Wind* sound effect of the petrified jungle from the first Dalek serial.

Inlay was again used for Barbara's point-of-view shot of the sand monster emerging from the caves – the cabin wall and window being placed over the camera shot. There was unfortunately a mishap during the recording of the scene in which Barbara fired the pistol at Sandy; the powder in the flash charge housed in the wooden effects prop detonated prematurely as Hill was handling it, and she had to be treated for a sore face and shock. Recording continued with the actress firing the gun on cue, and then another flash charge being detonated behind a rock close to where Sheridan was in his monster outfit. During these scenes, Barrett performed another costume change, donning the Koquillion outfit for the rest of the evening.

The first scheduled recording break came after the scene of the Doctor stepping through the bas relief door from the rocky

Connections: Unearthly child

The Doctor calls for Susan at one point, momentarily forgetting that he said goodbye to his granddaughter at the end of the previous adventure, *The Dalek Invasion of Earth* [1964 - see page 6].



schoolboy author of *Dr Who and the Ship* (AKA *Dr What and the Luxury Liner*) who had been the subject of an article in the *Daily Mirror* on Monday 16 November; Spooner had already given comments on the story submitted by the youngster and now a photocall was also arranged on the set of *Junior Points of View*.

Both episodes of the serial were recorded at Riverside Studio 1; the shows were both recorded between 8.30pm and 9.45pm on Friday evenings. There was a happy atmosphere among the cast, with picnics in Hartnell's dressing room on recording day and much joking around; when Barrett fell asleep in the studio at one point, the cast and crew crept out and turned out the lights to make him believe that he had been asleep all night

The Powerful Enemy was recorded on Friday 4 December. At 3pm, sound recording was performed of Hill screaming (for the scene where Koquillion forces Barbara from the ledge) and of Barrett saying, "you can't come in!" as Bennett's pre-recorded deterrent. A photocall was then held at 5.30pm to allow BBC and press photographers to get plenty of shots of O'Brien who posed with Barrett in his Koquillion garb.

The opening captions were superimposed over the sequence of the TARDIS materialising. Normally performed on film or indicated off camera, the effect was achieved this time in studio by cross-fading between a photographic caption slide of the empty cave set, and another photograph taken from the same angle with the police box in place. The area of the police box's light in the second caption was cut out, and a bulb behind it turned on and off; after landing, the light atop the TARDIS continued to flash throughout the serial.

The three compartments which comprised the interior set of the rocket re-used set elements constructed by Cusick for Maitland's spaceship in *The Sensorites*, with additional dials and radios in 'Compartment One' being supplied by Bill King's prop hire firm, Trading Post, or hailing from the first Dalek serial. The linked sets were all built at different angles to show the split of the ship's hull as indicated in the model shots. The set of Bennett's room was a raised set, allowing a trapdoor in the floor to open in the second episode.

The TARDIS control room set gained some new set elements, notably a low, comfy leather chair which the Doctor was seen asleep in while the console had minor refurbishment. Hartnell's costume had also undergone slight modifications for the new recording block, notably his necktie had changed from being dark blue into a light checked affair. As the travellers surveyed their new surroundings on the scanner, a monitor was shown relaying the output from another camera on the cave set. For



Right: Is Bennett as helpless as he seems?



Left:
Cockyleeky!

the scene in which Ian and Barbara gazed down at the wrecked rocketship, one of the model film sequences was placed into the opening in the rocks by means of inlay on the right of the screen. The first planned recording break of the evening came after the TARDIS scene, allowing Hartnell, Russell and Hill to move over to the cave set and emerge from the police box in the next scene. It also ensured that Barrett had time to change into the Koquillion costume after his initial scene as Bennett. The Koquillion costume incorporated a bottle-green robe, with a cowl, gloves and shoes covered in spines. Daphne Dare based the costume on a close-up image of a fly, with a mask of projecting eyes and tusks fitting over the cowl. When playing Koquillion, Barrett adopted a higher-pitched sinister voice which he had used for several characters on Gerry Anderson's *Stingray*, on which he had been a regular voice artiste.

A recording run-on was scheduled after the scene in which the Doctor studied the rocks in the TARDIS, allowing the rockfall to be set up and for Hartnell to move to the police box on the cave set. Lightweight boulders were dropped onto the set along with dust to create the illusion of the tunnel being blocked. For the shot in which Koquillion forced Barbara off the ledge, Hill fell out of camera shot off the one-foot high ledge and onto an out-of-shot mattress.

The second planned break of the evening came after Ian and the Doctor set off to find Barbara, allowing the TARDIS set to be struck and the backdrop for the sand creature to be erected. Barrett's voice-over was played into studio for the scene where Koquillion entered his cabin, after which Barrett rapidly changed costumes during the next two scenes to conclude the episode as Bennett.

Koquillion

Inlay was again used to mix two camera shots: one of Hartnell and Russell on the one-foot ledge being placed over the top of Sheridan in his sand creature costume against the backing sheet. Three such inlay shots were planned, but were reduced to one because the recording was overrunning. The sand monster was constructed by Shawcraft, and was a very simple affair in which Sheridan dragged himself along the sawdust-covered floor, both his legs hidden inside the tapering body. Cusick had designed the bas relief wall in the manner of Koquillion's head, with the spears projecting on cue.

The caption slide reading 'Next Episode: *Desperate Measures*' was superimposed over a shot of the sand creature with the closing theme music starting from the very beginning of the cue, earlier than usual. To preserve the surprise that



Connections: Nice chap

- Ian and Barbara discuss what Susan might be up to on Earth, and Ian thinks that "David" will have her milking cows. He is David Campbell, the young man that Susan made a life with on Earth at the end of *The Dalek Invasion Earth* [1964 - see page 6].

sand creature and one of the two robed figures at the end of the serial. There was an agreement made between Barry and Sheridan that the actor would only be billed as 'Space Captain' for his voice work; and as it transpired this would mean that he could not also play one of the Dido natives in the closing scenes.

Final script revisions

The scripts were revised with Vicki renamed throughout; in these, the two natives seen at the end of the serial were described as 'two robed figures, attractive, handsome Didonians'. Most of the changes were undertaken by Dennis Spooner as the scripts were too long. The story editor also wanted to add some more humour into the stories, such as the trembling routine written for Barbara in the first episode. The Doctor's comments in episode one, *The Powerful Enemy*, now included a reference to the trio's lack of luck in caves (referring to various instances in *100,000 BC* [1963 – see Volume 1], *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], *The Keys of Marinus* [1964 – see Volume 2], *The Sensorites* [1964 – see Volume 3] and *The Dalek Invasion of Earth*, among others). Although credited with the role of 'Script Editor' on the camera scripts, Spooner received no credit on screen or in *Radio Times*. Also, Mervyn Pinfield had effectively left his role as associate producer on the show, although he would retain a credit on this story.

Revised versions of the scripts were sent out to the cast in the last week of November, just before rehearsals began, and O'Brien had her fitting for Vicki's costume on Thursday 26 November.

Rehearsals for the new series began at the familiar venue of the London Transport Assembly Rooms in Wood Green on Monday 30 November. Since completing recording of the first 52 episodes at the end of October, William Russell had reached his 40th birthday and had appeared with Verity Lambert on *Junior Points of View* on Friday 27 November, answering questions about *Doctor Who* as part of the promotion for *The Dalek Invasion of Earth*; the actor had pre-recorded this item on Thursday 26. The regular cast of William Hartnell, Jacqueline Hill (who had just returned from a three-week break in Canada) and Russell all missed Carole Ann Ford during rehearsals and this made O'Brien's task of joining the established team far more difficult. Also, O'Brien had problems learning her lines, and was worried when the others were able to rehearse without their scripts on the second day. However, Ford came to see O'Brien on her first day to wish her luck. O'Brien was far more down-to-earth than Ford had been, and took her role very seriously, sometimes objecting to elements of the scripts at rehearsal. She soon became very fond of Hartnell, learning how to handle his sometimes temperamental behaviour.

During the rehearsal week, there were more publicity sessions for the cast. O'Brien was again the subject of press photographers on Tuesday 1 December while it was the turn of William Hartnell on Thursday 3 December. The show's star met Stephen Qualtrough, the 12-year-old



Below: The Doctor and Ian shine a light on things.





Above: Sandy the sand beast and an original design sketch.

ledge, allowing the Hall of Judgement set to be constructed. The confrontation between Bennett and the Doctor was also scripted differently; originally Bennett simply advanced on the Doctor to kill him, starting to throttle the old man without any indication of the use of the Dido construction tool as a weapon, or the Doctor's attempt to grab it. Bennett's dying scream as he plunged to his death had been pre-recorded by Barrett. The Doctor's point-of-view shot of the two Didonians was electronically rippled as the Doctor passed out. There was then a recording break which allowed Hartnell to move to the TARDIS set for the next scene. Barry was disappointed when the prop radio to be broken up by the two robed figures failed to break on the recording. The dematerialisation of the TARDIS was then achieved by cross-fading between two photographic slides of the cave. The caption announcing 'Next Episode: *The Slave Traders*' was shown over the model film of the TARDIS falling from the cliff.

During recording, there were several instances where the cast deviated from the dialogue in the camera script. In his scene with Maureen O'Brien about the killing of Sandy the sand beast, William Hartnell omitted the line, "Sandy wasn't a very good-looking pet was he?" Further dialogue overheard by the Doctor was omitted later on when Vicki was to comment that the old man had "got a kind face – gentle, and you know he's clever" to which Ian was to reply, "I can see you're quite taken with the Doctor...". In the scene in the Hall of Judgement, the camera script also had Bennett refer to the rocket as "the Space Ship Astra" although Barrett's dialogue is about "a spaceship to Astra". ■

PRODUCTION

Mon 16 Nov 64 Ealing Film Studios Stage 2: Model rocket ship
Tue 17 Nov 64 Ealing Film Studios Stage 2: Falling TARDIS
Fri 4 Dec 64 Riverside Studio 1: *The Powerful Enemy*
Fri 11 Dec 64 Riverside Studio 1: *Desperate Measures*

Post-production

The Powerful Enemy was found to overrun, and even after one scene had been trimmed still came in over 26 minutes long. The cut which was made came at the end of the scene with the Doctor alone in the TARDIS. Hearing a knocking sound outside, the Doctor turned on the scanner to see Ian. Ian asked the Doctor to open the doors and the old man was about to comply, wondering where Barbara was.

To bring *Desperate Measures* down to time, the end of the scene with Ian and Barbara telling Vicki about the Doctor was cut. Vicki knew that there were no time machines in 1963, so Ian explained how the Doctor collected them, commenting, "He's from a different planet, age, universe altogether..." When the girl asked more about the time traveller's background, Ian observed that after all the time they have been with the Doctor, they still knew very little about him. ■



Right: The Doctor and Ian have had one of those days.

Publicity

- On Christmas Eve 1964, the trade paper *Television Today* carried a story about how 21-year-old Maureen O'Brien would be joining making her television début as Vicki in *Doctor Who* on Saturday 2 January.

- *Radio Times* previewed the serial on Thursday 31 December with a piece entitled *A New Companion for Dr Who* which concentrated on the introduction of Maureen O'Brien, including a photograph of O'Brien at the radio console from her first episode. It confirmed the story title as *Dr Who and the Rescue*.

- On Saturday 2 January, the *Daily Mirror* ran the item *It Pays to Stay Young* about O'Brien joining the series as '14-year-old Vicki' and printed a photograph of the actress alongside a bust of Caligula from the set of *The Romans*. Regional newspapers carried a syndicated piece promoting *Dr Who and the Rescue*.

Broadcast

- *The Rescue* maintained the very high ratings of *The Dalek Invasion of Earth* for its first episode, and bettered these with the second; *Desperate Measures* attracted 13 million viewers and saw the show ranked eighth most popular TV programme of the week. ITV's opposition for the serial was weak: the end of shows like *The Forest Rangers* (ATV London and most regions), *The Littlest Hobo* (ABC), *Stingray* (TWW), *Mr Piper* (Ulster) and *The Flintstones* (Scottish and Border) and the start of *Thank Your Lucky Stars* or *Lucky Stars Special*. When the TAM (television audience measurement) ratings appeared for the first week of 1965, *Doctor Who* was the top-rated BBC1 show in London and the north.

- Commenting on the first episode in *The Financial Times* on Wednesday 6 January, TC Worsley doubted that Koquillion, the "half-animal automata from the planet Dido", would catch on like the Daleks – despite its interesting name.

- An interview with William Hartnell under the title *Spaceman Bill is Down-to-Earth* appeared in the edition of *Reveille* for 7-13 January; the actor commented on the success of the show and his character as well as his weekly production schedule and pastimes.

- At the Programme Review Board on Wednesday 13 January, Sydney Newman commented that Maureen O'Brien had 'made a great impact on *Dr Who*' adding that her acting 'had the effect of improving the other performances'.

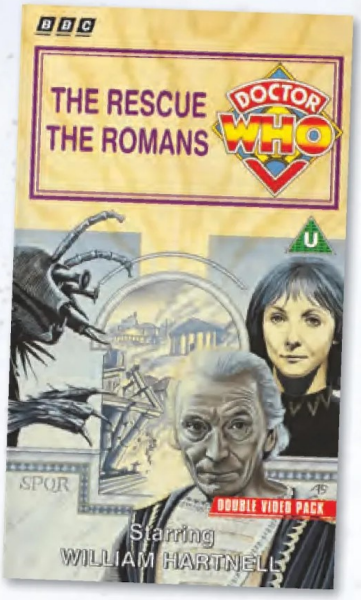
- *The Rescue* was sold abroad to many countries throughout 1966, with Australia, Singapore, Gibraltar, Malta, Aden, Nigeria, Rhodesia/Zimbabwe, Zambia and Trinidad & Tobago all taking the serial. Other territories to purchase the episodes included Uganda, Jamaica, Barbados, Kenya, Thailand, New Zealand and Morocco. The last country to purchase the serial on its original offering was Algeria in 1974. The serial was marketed to North America in 1984, where it also aired as a 49-minute TV movie entitled *The Powerful Enemy*, while Canada broadcast *The Rescue* in the 1990s.

- UK Gold broadcast *The Rescue* in episodic form from November 1992 and as a compilation from August 1998.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Powerful Enemy	Saturday 2 January 1965	5.40pm-6.05pm	BBC1	26'15"	12.0M (11th)	57
Desperate Measures	Saturday 9 January 1965	5.40pm-6.05pm	BBC1	24'36"	13.0M (8th)	59

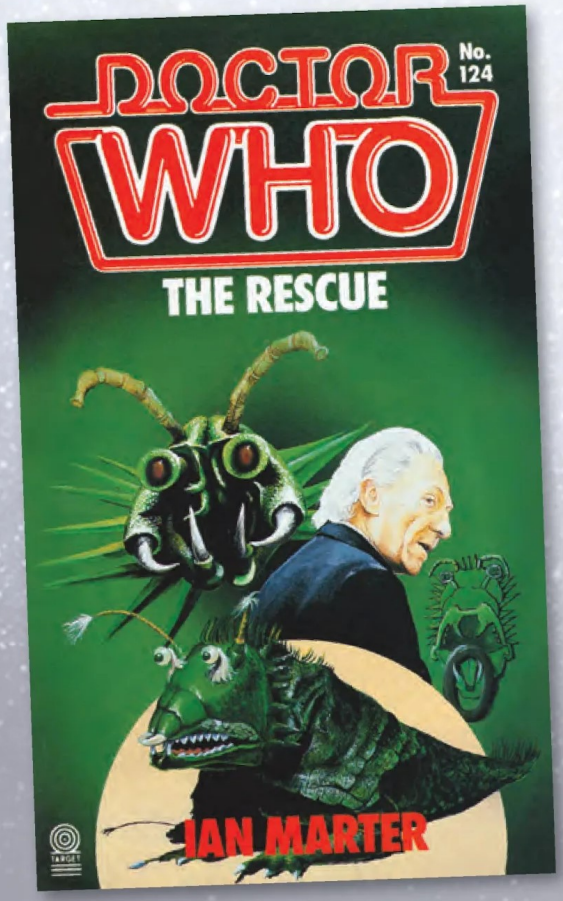
Merchandise



Right: *The Rescue* was released on video alongside *The Romans*.

Ian Marter started adapting David Whitaker's script as a novelisation for WH Allen in 1986, but died with the work nearing completion. Editor Nigel Robinson completed the manuscript, in which the background and dialogue for the serial was notably expanded. *Doctor Who – The Rescue* was issued in hardback in August 1987 with a cover painting by Tony Clark; the paperback edition, Book No 124, was issued by Target in January 1988. AudioGO released an unabridged audiobook of the novelisation in April 2013. It was read by Maureen O'Brien.

Right: Novelisation cover by Tony Clark.



The Rescue was released on VHS in a double-pack alongside *The Romans* by BBC Video in September 1994. It had a cover by Andrew Skilleter and cuts were made to the closing moments of the second episode of *The Rescue* where it linked into the opening of *The Romans*. *The Rescue* was released on DVD in February 2009, again alongside *The Romans* in a slipcase double pack. *The Rescue* was packaged with the following special features:

- **Commentary** with William Russell, Christopher Barry and Raymond P Cusick, moderated by Toby Hadoke
- **Mounting the Rescue** – making of documentary with recollections from William Russell, Ian McLachlan, Christopher Barry, Maureen O'Brien, Raymond Cusick and Ray Barrett
- **Raymond Cusick Designs** – original design drawings
- **Radio Times Billings**
- **Photo Gallery**
- **Production notes subtitles**

In October 1998, Harlequin Miniatures issued metal models of Vicki, Koquillion and the Sand Beast. ■

Far right: DVD release with a cover by Clayton Hickman.



Cast and credits

CAST

William Hartnell Dr Who
William Russell Ian Chesterton
Jacqueline Hill Barbara Wright
and introducing
Maureen O'Brien Vicki
with
Ray Barrett Bennett[1]
Tom Sheridan Space Captain
Sydney Wilson Koquillion[1] [1]
Ray Barrett Koquillion[1] [2]

[1] 'Sydney Wilson' was a pseudonym for Ray Barrett. *Radio Times* credits 'Wilson' as Koquillion on both episodes and Barrett as Bennett only. *The Powerful Enemy* credits Barrett as Bennett and 'Wilson' as Koquillion, and *Desperate Measures* credits Barrett with both roles

UNCREDITED

Tom Sheridan Sand Monster Sandy
John Stuart, Colin Hughes Robed Figures

CREDITS

Written by David Whitaker
Title music by Ron Grainer
with the BBC Radiophonic Workshop
Incidental music by Tristram Cary[2]
Costumes Supervised by Daphne Dare[3]
Make-up Supervised by Sonia Markham[3]
Designer: Raymond P Cusick
Associate Producer: Mervyn Pinfield
Producer: Verity Lambert
Directed by Christopher Barry

[2] Retracked cues from the first Dalek story
[3] Credited on *Desperate Measures* only



Left: Detailed model shot of the surface of Dido.

Profile

MAUREEN O'BRIEN
Vicki

Born 29 June 1943 in north Liverpool, Maureen O'Brien grew up in the Merseyside development of Kirkby.

Father Leo, a structural engineer, and mother Eileen (née Connolly) had married in 1942 and Maureen was the first of eight children; five girls and three boys. Sister Eileen would also become a successful actress, while brother Bernard was later best friends with local boy Paul McGann.

After attending Notre Dame High School, she studied for a drama teaching diploma at London's Central School of Speech and Drama between 1961 and 1964.

Returning home, she became a founding member of the Liverpool Everyman Theatre, working as assistant stage manager and taking small roles including Lady Mortimer in opening production *Henry IV Part I*, before receiving an urgent telegram from former Central tutor Harry Moore, now working at the BBC. It read: 'Chance of work on telly – phone me.'

The *Doctor Who* production team needed to replace the departing Carole Ann Ford and developed Vicki, a futuristic orphan marooned on an alien planet.

Initially interviewed by Verity Lambert, O'Brien was recalled to London for a screen test on 14 September 1964. With Beatlemania then at its height, another young Liverpudlian actress, Denise Upson, also tested.

O'Brien duly returned to the Everyman for *An Enemy of the People* before winning the part of Vicki. Contracted on 9 October 1964, she earned 30 guineas a week – five times her Everyman wages.

Swaying her decision, boyfriend Michael Moulds had already come to London. They would marry in 1968, Moulds becoming a successful photographer.

With *Doctor Who* attracting 12 million viewers, O'Brien was taken aback when besieged by journalists as news of her appointment broke on 9 November 1964. Introductory story *The Rescue* – O'Brien's TV début – was recorded from 4 December 1964 and transmitted from 2 January 1965. She appreciated its resemblance to Shakespeare's *The Tempest*, seeing Vicki as Miranda to Koquillion's Caliban.

She enjoyed the company of her fellow regulars and even handled the irascible William Hartnell, seeing it as her job to "laugh him out of the three or four rages he would have each day". Only 21, O'Brien however felt like a provincial girl among the middle-class BBC intelligentsia, something no one back in Liverpool had then heard of.

She found her character limited and complained about poor scripts. As she



Right: With Paul Darrow in *The Poisoning of Charles Bravo* in 1975.

explained to *Doctor Who Magazine*'s Richard Marson: "All I ever had to do was look frightened and scream, I didn't actually have to *do* that much. The characters were just there to react, especially the girl. If there weren't so many people obsessed by *Doctor Who* and always reminding me of it, it would have been one of my least memorable jobs." She admitted: "I think I was pretty well dying to get out from the start, really, once I knew what I'd got myself into."

Her disappointment was noted by script editor Donald Tosh, who spoke to *Doctor Who Magazine*'s Marcus Hearn in 2010 and recalled her curt response to Tosh asking her to remember some tricky dialogue: "Your writing is not f***ing Shakespeare!"

Ironically, Vicki would be abruptly written out of the series in a take on *Troilus and Cressida*. Unfortunately, O'Brien returned from a holiday to suddenly find her contract had not been renewed.

"Maureen was treated quite badly over that," Tosh admitted. "I thought she knew she was leaving the programme, and I was horrified when I discovered she hadn't actually been told. It was a terrible, terrible thing, and I think it was the one time I got angry with [producer] Johnny Wiles. If her agent hadn't told her, then we should have done."

Vicki stayed behind with Troilus at the end of *The Myth Makers* [1965 – see Volume 6], recorded 8 October and aired 6 November.

O'Brien swiftly moved on. "As an acting job I wasn't proud of doing *Doctor Who*," she reflected in 2010's DVD commentary

for *The Chase* [1965 – see Volume 5]. "At the time I was an idealist little ignoramus. It was wasted on me, *Doctor Who*."

Though going directly into seasonal play *Beauty and the Beast* (1965/6, Hampstead Theatre Club), playing Janet Kent in a few episodes of *Emergency – Ward 10* in May 1966 and featuring in a *Thirty-Minute Theatre* adaptation of Roald Dahl's *Taste* (shown 4 January 1967), her agent was soon struggling to find further work.

O'Brien went into supply teaching at a girls' school in Kennington, before being "rescued" for Frank Hauser's Oxford Playhouse production of *Volpone*, which transferred to the West End's Garrick Theatre in January 1967. Spotted here, she was signed up to the Chichester Festival, appearing in *The Beaux Stratagem* and *The Farmer's Wife* in summer 1967, and in *Skin of our Teeth* and as Miranda in *The Tempest* the following year. *Ring Round the Moon* (1968/9, Theatre Royal, Haymarket) put her on the cover of *Plays and Players* magazine.

Her TV work duly increased, with *Sat'day While Sunday* (1967), an episode of *Z Cars* (1969) and several single plays, including a run in ITV anthology *Drama* in spring 1968, a starring role in *The Wednesday Play* entry *Light Blue* (aired 3 April 1968), *Saturday Night Theatre* play *Steve* (shown 26 April 1969) and even adopting a Russian accent for *Playhouse: The Double Agent* (12 May 1969).



Right: As Morgan Le Fay in *The Legend of King Arthur* in 1979.

A near-fatal illness in the early 1970s left her unable to have children, leading O'Brien to reconsider her life and career. Living in Canada for three years, she appeared in *Cymbeline* at the 1970 Stratford Ontario Festival, directed *The Caucasian Chalk Circle* at Ottawa University and starred in TV mini-series *The Whiteoaks of Jalna* (1972).

Returning to the UK, she appeared again at the Chichester Festival in *Director of the Opera* (1973) and *The Seagull* (1973), later reappearing in 1977 for *Waters of the Moon*. Latter 70s stage work was largely in contemporary fringe productions such as *Love Story* (1973, King's Head, London), *Rape* (1974, Basement Theatre), *The Iron Harp* (1974, ICA), *Wood Painting* (1976, Young Vic) and *Confession Fever* (1977, King's Head).

Plentiful BBC radio work included the Prix Italia-nominated *Ag* (1976), while Radio 3's adaptation of *By Grand Central Station I Sat Down and Wept* (1978) won her a Best Radio Actress award.

The late 70s brought high-end television work in *Vienna 1900* (1974), *The Poisoning of Charles Bravo* (1975), *The Duchess of Duke Street* (1976), *Victorian Scandals* (1976), *Playhouse: The Invisible Guest* (1977), *The Devil's Crown* (1978), as Mary Barrie in JM Barrie biopic *The Lost Boys* (1978), *The Serpent Son* (1979), *Henrik Ibsen* (1979), *The Legend of King Arthur* (1979), and the *Play for Today* entry *C2H5OH* (1980).

Her theatre work included *Six Characters in Search of an Author* (1978) and *The Atheist's Tragedy* (1979), both at the Belgrade, Coventry, while for the London Old Vic's 1980/1 season she appeared in *The Relapse*,

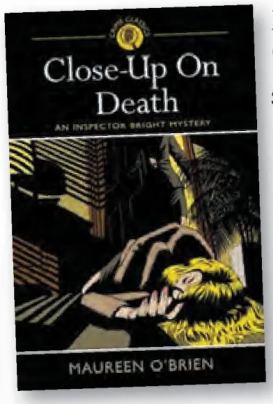


Left:
With Peter Straker and Christopher Benjamin in *A Midsummer Night's Dream* in 1983.

Lancelot and Guinevere and was Portia in *The Merchant of Venice*.

On radio there were shades of *The Myth Makers* when she played Cressida in *Troilus and Cressida* (1980). She became a regular reader on *A Book at Bedtime* from 1980 and on *Woman's Hour* for over a decade.

1980s theatre included *Citizen Ilyushin* (1981, Tricycle Theatre tour), *Duet for One* (1982, Theatre Royal, Plymouth), *Exiles* (1982, Bristol New Vic), *Strive* (1983, Exeter), *Womberang: Clients* (1983, Warehouse, Croydon), *The Archbishop's Ceiling* (1985, Bristol Old Vic/Theatre Royal), *The Garden Girls* (1985/6, Bush Theatre), the title role in *Candida* (1986, King's Head), *Othello* and *The Master Builder* (both 1989/90, Bristol Old Vic) and *The Bread Man* (1990, Dublin Gate). She also directed political comedy *Getting In* (1984, King's Head).



Popular TV came in *Tales of the Unexpected: Depart in Peace* (1980), *Bergerac* (1981) and single plays *On the Shelf* (1984) and *Watching* (1986). One of her best-known TV roles was hospital administrator Elizabeth Straker in the second series of *Casualty* (1987). Also screened on TV was the Film on Four feature *She'll Be Wearing Pink Pyjamas* (1985). Subsequent TV included *The Bill* (1993/5/7), *Cracker* (1994), *Taggart* (1994), *The Sculptress* (1996), *Moll Flanders* (1996), *Jonathan Creek* (1997), *Falling for a Dancer* (1998), *A Touch of Frost* (1999), *Heartbeat* (2000/3), *The Blind Date* (2000), *McCready and Daughter* (2001) and *Doctors* (2003).

O'Brien added a second career strand after a friend encouraged her to write a children's theatre play, which turned out as *The Clowns (The Great Gobstopper Show)* (1977). Her first radio script *Going On* (aired 30 April 1984) starred O'Brien alongside Patricia Hayes as her ageing mother, while stage play *The Cutting* (1992, Bush Theatre) was nominated for Best Play at the London Fringe Awards.

She is also a novelist, producing six crime novels featuring DI John Bright; *Close-Up on Death* (1989), *Mask of Betrayal* (1998), *Dead Innocent* (1999), *Revenge* (2001), *Unauthorised Departure* (2003) and *Every Step You Take* (2004), as well as standalone novel *Deadly Reflection* (1993).

For many years O'Brien was not keen to talk about *Doctor Who*, telling Richard Marson in a rare 1987 interview: "I've never seen the programme since I've left and I can't understand its appeal." She did however join a *Children in Need* companions line-up in 1985. She reconnected with the programme later, contributing DVD commentaries and reprising Vicki in many Big Finish audios, including *The Companion Chronicles* range (from 2007), *The Dark Planet* (2013), appearing alongside the Fifth Doctor in *The Secret History* (2015) and in *The Early Adventures: The Fifth Traveller* (2016). She also played Agnes Landen in *Dalek Empire 4* (2007).

O'Brien was played briefly by Anna-Lisa Drew in anniversary drama *An Adventure in Space and Time* (2013). ■

Left:
O'Brien has penned a series of successful crime novels.



THE ROMANS

STORY 12

Rome, 64 AD. The Doctor and Vicki arrive at the court of Emperor Nero where the Doctor is mistaken for a great lyre player, while Ian finds himself enslaved on a galley and Barbara catches the eye of Nero. Will the time travellers escape before Rome burns?





Introduction

The Romans opened with the Doctor and his companions taking a well-earned rest. But, naturally, it wasn't long before trouble found the Doctor.

He ended up adopting the identity of a musician whom he discovered murdered on the road to Rome. Keen to resolve the mystery of the man's death and evidently eager to meet Nero, he used this disguise to inveigle himself and Vicki into the Emperor's court. This meant, however, that the Doctor had to play the lyre to establish his credentials. To this end, he gave a silent rendition that's only perceptible to the very gifted, shamelessly taking his cue from the story of *The Emperor's New Clothes*.

This kind of playful deception is a technique often used by the Doctor. He's quite fond of coin and card tricks and sleight of hand. The Fourth Doctor tripped people with his scarf, and the Seventh bamboozled the Caretakers in *Paradise Towers* [1987 – see Volume 43] with their own rule book. What seemed a little out of character in *The Romans* was the punch-up that the Doctor gleefully engaged in when he becomes the target of the story's assassin.

"I am so constantly outwitting the opposition," the Doctor claimed

'THE FIRST TWO DOCTORS GENERALLY KEPT THIS THUGGISH STREAK UNDER WRAPS.'



Left: "Hai!" The Third Doctor was a master of Venusian aikido.

somewhat immodestly, "I tend to forget the delights and satisfaction of the gentle art of fisticuffs!"

The first two Doctors generally kept this thuggish streak under wraps. The Third Doctor used Venusian aikido when in a corner. Early on, the Fourth Doctor was quite handy – knocking guards heads together, punching out henchmen and taking on the Tong of the Black Scorpion in a dark alley – but over time this kind of thing gave way to comedy violence like slapping the Graff Vynda K with his own glove (*The Ribos Operation* [1977 – see Volume 28]). It was quite a surprise when, much later in life, the Eleventh Doctor walloped the android Bracewell (*Victory of the Daleks* [2010 – see Volume 63]) or the Twelfth threw a punch at Sutcliffe after he insisting he was the model of restraint (*Thin Ice* [2017 – see Volume 86]).

Most of the time the Doctor tries to find peaceful solutions to his problems. It's not uncommon, however, for some force to be necessary, and he often has allies who do his dirty work. It's heartening that the Doctor will sometimes step up and take a stand himself – but as seen in *The Romans*, he's a more engaging hero when he takes a whimsical approach. ■

THE SLAVE TRADERS

Nearly a month later, the Doctor and his companions have made themselves at home in a villa in Italy in the year 64 AD.

Barbara and Vicki walk to the nearby village. As they peruse some material for sale at the market, they are noticed by Sevcheria, a slave trader, and his assistant, Didius. [1] After the two women have gone, the two Romans question the market trader, who informs them that the women are living in a villa north of the town with two men.

A white-haired lyre player leaves the market and is accosted on the road.

Barbara and Vicki return to the villa. The Doctor assures them that the TARDIS is safe, and announces that he intends to go to Rome. [2] Vicki asks to go with him, then Ian and Barbara suggest that it would be safer if they all went with him. The Doctor takes umbrage at the suggestion.

As night falls, Sevcheria tells Didius that it is time for them to get the four from the villa.

Ian and Barbara are enjoying the peace of the villa when Sevcheria and Didius rush in. [3] Ian struggles with Sevcheria – but then Barbara accidentally knocks Ian unconscious!

On the road, the Doctor and Vicki discover the corpse of the lyre player. The Doctor is holding the lyre when a centurion approaches. [4] The centurion mistakes the Doctor for Maximus Pettulian, the famed musician from Corinth expected at Caesar Nero's court. The Doctor accepts the centurion's offer to escort them the rest of the way.

Ian and Barbara are chained to a cart with Sevcheria's other slaves. [5] A slave trader buys Ian and two other men and marches them away.

In the villa where the Doctor and Vicki are staying, the centurion instructs a mute assassin to kill Maximus Pettulian! [6]

























ALL ROADS LEAD TO ROME

The assassin bursts into the Doctor's room but is no match for the Doctor, who throws him to the floor. Threatened by Vicki, the assassin jumps out of the window. [1] Vicki reports that the centurion has vanished; he must have hired the assassin. Despite this, the Doctor is determined to continue to Rome.

Barbara is already in Rome, locked in a cell with an ill woman.

Ian has been put to work as a galley slave. [2] He hatches a plan with his fellow slave, Delos, to overpower the galley master, but the plan fails.

Barbara cares for the woman and is observed by a slave buyer, Tavius.

Ian's galley is caught in a storm and breaks up.

The Doctor and Vicki arrive in Rome. The Doctor ushers Vicki away from a slave auction – and after they walk away, Barbara is brought onto the platform and purchased by Tavius. [3]

Ian wakes up on a beach with Delos. [4] Delos explains that after Ian was knocked out by some falling timber he got the galley master's key and released them.

Tavius conducts Barbara to Nero's palace, to be a servant to Nero's wife Poppaea. A messenger enters with the news that Maximus Pettulian has arrived.

Tavius meets the Doctor and Vicki in the reception hall, whispering to the Doctor, "He's in the apodyterium!" Nero strides in and asks the Doctor to play. [5] The Doctor says that Nero should play first, and after Nero strums his lyre, the Doctor claims he cannot match his musicianship. Nero is flattered.

As night falls, Ian and Delos arrive in Rome – and are captured. The Doctor and Vicki visit the apodyterium where they discover the centurion, murdered.

Sevcheria tells Ian and Delos they are to put on a show for Nero in the arena. Fighting lions! [6]

CONSPIRACY

The next morning, the Doctor and Vicki are buttonholed by Tavius, telling them he has got rid of the body and that 'Maximus' should delay his action. [1]

Poppaea suggests to Nero that they hold a banquet that evening. Tavius enters, bringing in Poppaea's new attendant, Barbara. She attracts Nero's attention and he chases her through the palace – running into both Vicki and the Doctor, who don't see her.

Vicki accidentally walks into the workshop of Locusta, the court poisoner.

Nero chases Barbara into Poppaea's chamber. Poppaea walks in and catches her husband pulling Barbara onto the bed. Nero claims that Barbara was the one chasing him! [2]

The Doctor speaks to Nero in the caldarium, warning him that there is some sort of intrigue going on. [3]

Poppaea informs Locusta she requires some poison and shows her the intended victim. After they have gone, Vicki switches the poisoned goblet with another.

Nero finds Barbara in the banqueting hall and gives her a gold bracelet. His servant Tigilinus arrives with two goblets, and Barbara drinks from one of them.

Outside, Vicki tells the Doctor she thinks she's poisoned Nero. The Doctor rushes into the banqueting hall and tells Nero that his drink is poisoned. Nero gives his goblet to Tigilinus, who promptly dies. [4]

The banquet proceeds, and soon it is time for the Doctor's recital. He says his music is so delicate that only those with perceptive hearing will be able to distinguish its charm. He pretends to play and everyone pretends it is wonderful. [5]

Nero is humiliated. He grabs Barbara and takes her to the gladiatorial school.

Ian and Delos are ordered to fight to the death for Nero's entertainment. Delos has Ian at his mercy and Nero gives a thumbs down. "Cut off his head!" [6]

























INFERNO

Delos attempts to kill Nero instead. Nero summons his guards. Ian calls out to Barbara; she tells him to run. [1] Ian and Delos flee, but Caesar Nero is convinced they will return for Barbara.

Poppaea summons Tavius and instructs him to get rid of Barbara. Tavius finds Barbara. She confides in him that her friend Ian is coming to collect her and Tavius agrees to help. Barbara then says she overheard Nero plotting to have Maximus killed in the arena by releasing the lions during a performance.

Sevcheria posts guards around the walls of Nero's palace.

The Doctor finds Nero's plans for the rebuilding of Rome. Tavius appears with news that Nero intends to kill him. He then reveals that Maximus sent word that he intended to murder Nero and now it is time for him to act. After Tavius has gone, Nero enters and the Doctor teases him about his plan to have him killed. He accidentally sets fire to Nero's plans which inspires Nero, in his madness, to set fire to Rome itself! [2]

As darkness falls, Ian and Delos enter the palace with a group of torchbearers. [3] Tavius spots Ian and then takes him to Barbara.

The Doctor and Vicki sneak out of the palace while Delos helps Ian and Barbara escape. Watching from a window, Tavius wishes them luck, clasping a crucifix. [4]

The Doctor and Vicki watch the great fire of Rome. [5] The Doctor denies giving Nero the idea, but finds the idea amusing.

Nero is also laughing, playing his lyre as the city burns. [6]

Ian and Barbara return to the villa. Barbara admits that she was the one who knocked Ian out. Later, the Doctor and Vicki return and they depart in the TARDIS.

But the TARDIS runs into trouble. It is imprisoned in a force that is dragging it down...



Pre-production

Above: On their jollies – the TARDIS crew take some time out in Ancient Rome.

The idea of a *Doctor Who* serial set in Roman times originated in the spring of 1964, when the show's second series was being planned. On the outline document dated Tuesday 14 April, the penultimate serial was described as 'Roman' and allocated four episodes. (It is not known whether or not this was a storyline suggested by Dennis Spooner, who had started to write for the series in March with *The Reign of Terror* [1964 – see Volume 3].)

During the summer, it became clear that story editor David Whitaker was to leave the series in the autumn, at the end of the first production block. On Friday 6 August, Spooner was appointed his successor just as *The Reign of Terror* concluded production. Discussions about the start of the second series carried on throughout August; it was soon clear that the first story would have to introduce a character to replace outgoing companion Susan. To establish continuity, it was decided that Whitaker would write the introductory

story which would be followed by a further establishing adventure by Spooner.

Whitaker commissioned the four-part serial, *Doctor Who and the Romans (Serial M)* from Spooner on Monday 31 August; Spooner was set target delivery dates of Wednesday 30 September for the first two scripts, Friday 9 October for the third and Friday 16 October for the fourth. At this point, it was envisaged that the serial would be in production from Friday 13 November to Friday 4 December, although within days production would be put back by several weeks.

A humorous tone

It was intended that this would be the first *Doctor Who* serial to be humorous in tone throughout. This was something that producer Verity Lambert was particularly keen to try, to see if the show's format could accommodate such an approach. The initial idea was to spoof *Quo Vadis*, MGM's 1951 epic in which a Roman commander (Robert Taylor) under the Emperor Nero fell in love with a Christian girl (Deborah Kerr); the couple was thrown to the lions by the jealous Empress Poppaea. However, a cinematic spoof of *Quo Vadis* was already in production; *Carry On Cleo*, the tenth of producer Peter Rogers' popular *Carry On...* films, had started shooting at Pinewood Studios on Monday 20 July. At the time, Spooner's neighbour was actor Jim Dale, who had a starring role in the *Carry On...*; consequently, Spooner had visited the Pinewood set. (As it turned out, the researcher on the *Doctor Who* serial was the same one as who worked on *Carry On Cleo*.)

Spooner's storyline drew on historical characters and events, but presented them in a largely fictitious light. The fire of Rome indeed began on 19 July 64 AD, and such fires were common in the city at the time. Later accounts claimed that Nero had recited verses while admiring the spectacle of two-thirds of the city burning from a safe distance. Nero had actually been in Antium when the fire started, and only travelled north to Rome when the inferno threatened one of his palaces. Although the fire almost certainly started accidentally, Nero later blamed it on the Christians. At the time, rumours were rife that Nero had had Rome burned in order to replace it with his own city, Neropolis (referred to in Spooner's script). Nero's lyre-playing during the blaze was, likewise, based on hearsay.

At one stage, it was planned that Richard Martin would direct the serial; however, it was eventually decided that *The Romans* would be made by the same team as its preceding serial, *The Rescue* [1965 – see page 54] (the pair would, effectively, be produced as one six-part story). Christopher Barry took over as director of the serial early in October 1964, and



Left: Didius and Sevcheria – just two honest, trustworthy Romans.



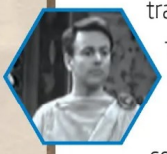
Connections: Quoting the Bard

- In the first episode, Ian quotes lines from Shakespeare's *Julius Caesar*: "Friends, Romans, countrymen. Lend me your ears. I come to bury Caesar, not to praise him." The famous words are said in the play by Mark Antony and are taken from Act 3, Scene 2.



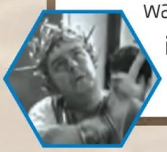
Connections: Time chat

- After Barbara tricks Ian in going to the fridge in the Villa (clearly they don't have one), Ian says, "O tempora. O mores!" This translates as, "Oh, the times. Oh the customs," and is a quote from Roman consul Cicero's (106-43 BC) First Oration against Catiline.



Music teacher

- In real life, Nero was given lyre lessons from the celebrated 'citharede' Terpnus, who was summoned to Rome by Nero as soon as he became Emperor in 54 AD. A cithara was another form of instrument from the lyre family.



one of his first acts was to contact Professor AM Colini of Rome's Museo Della Civiltà Romana to obtain information regarding Italy under the rule of Nero.

The designer on the serial was series regular Raymond P Cusick, who had been associated with *Doctor Who* since the first Dalek story the previous year. This was to be his only historical serial for the series, and his least favourite work on the show. Many of the set elements simply came from stock, but a few were constructed by Bill Roberts of Shawcraft Models. Make-up and costumes were, as usual, designed and supervised by Sonia Markham and Daphne Dare respectively. Peter Diamond was contracted by Barry to handle stunt work in early November; Barry had previously worked with the stuntman on both *Smuggler's Bay*, and on filmed inserts for the first Dalek serial.

Spooner's scripts, entitled *Dr Who and the Romans*, were dated clearly in the opening scene to the first episode, *The Slave Traders*, in which it was indicated that the Doctor (referred to as 'Doctor Who' throughout) and Ian 'wear impressive clothes of the Roman period 64 AD'. Maximus Pettulian was described as 'an elderly man, not unlike Doctor Who'. In the scripts to the first episode the Doctor referred to Ian as "Chessington" (Hartnell says "Chesterfield" in the finished programme). Although the earliest drafts referred to the Doctor's most recent companion as 'Valerie', this was standardised to 'Tanni' in most of the rehearsal scripts. Spooner used the surname of Robert Guiscard, a Norman adventurer of the eleventh century, for the name of Flavius Guiscard, the owner of the villa where the TARDIS crew stayed. (However, it is unlikely that there would have been Gallic conflicts for Guiscard to become embroiled in during 64 AD.)

In the third episode, *Conspiracy*, the dialogue between Ian and the woman slave was reduced, as was the conversation between the Doctor and Nero in the steam baths. Other dropped dialogue included, after Nero had assured the Doctor that he would have a good audience at his banquet, the Doctor's remark, "They'll have to be!" In the script, the Doctor also confessed to "Tanni" that he had made a mistake – "Only the second in the last 42 years." When about to 'play' the lyre, the Doctor told his audience that the



Left: Nero demonstrates his skill with the lyre.

music "tells of the soft breeze through the trees, the whisper of the calm sea, the quietness of a summer night". Spooner had attempted to research the historical figure of Locusta but, having failed to come up with any details, suggested that she should be presented as 'an old "witch" figure'.

Some of the most notable script revisions were made to this episode, which saw the creation of a new character, Nero's mute manservant Tigilinus (originally, the cup bearer had not been present to follow the Emperor around and annoy him). All the material with Nero giving Barbara a bracelet – a plot device used in the subsequent serial, *The Web Planet* [1965 – see page 110] – was added later. The Doctor was to have saved Nero from drinking the poisoned wine by blustering in to congratulate the Emperor on one of his poems, which he pretended that he had just read; in his excitement to congratulate the author, the Doctor spilled the spiked drink saying, "Hail Caesar Nero – Genius of Rome," whereupon he moved off – and Nero requested "another drink for the genius". This was rewritten to have the Doctor warning the Emperor directly about the poison, and then having Nero test the drink on the luckless Tigilinus.

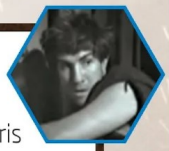
Latin names

The scripts also made heavy play on Latin names, which would be familiar to children then studying history. In *The Slave Traders*, Barbara pointed out to Tanni that the capital of Britannia was Londinium; likewise, the name 'Roma' was used, rather than Rome, at various points. As an aside, in the opening scenes, Ian quoted, "O tempora, o mores!" from a speech by Marcus Tullius Cicero, an orator and statesman of the first century BC. This was then followed by, "Friends, Romans, countrymen..." from Act 3 of William Shakespeare's 1599 play *Julius Caesar*.

The Drama Early Warning synopsis for the serial also still referred to the Doctor's latest companion – introduced in *The Rescue* – by the name of Tanni. Tanni was renamed first 'Lukki' on Thursday 12 November, and then 'Vicki' on Monday 23 November.

Script revisions on Thursday 12 November included reworkings of the dialogue between the slave traders, Sevcheria and Didius, both in the marketplace at Assisium and also during later scenes at the slave tent. ■

Connections: Wormy name



- Mute assassin Ascaris shares a name with a rather unpleasant parasitic nematode known as 'intestinal round worms'. It's entirely possible that writer Dennis Spooner knew this when naming this nasty character.

Production

Pre-filming for *The Romans* on silent 35mm film took place alongside model work for *The Rescue* on Stage 2 of the BBC Television Film Studios at Ealing. On the first day, Monday 16 November, Christopher Barry and film cameraman Dick Bush devoted their efforts towards the model spaceship seen in *The Rescue*. All the model shots of the TARDIS falling off the cliff and lying in the gully, for use in both serials, were shot on Tuesday 17; Barry used a one-fifth scale police box model for the fall and a one-third scale prop for the overgrown shots made by Shawcraft plus back-projected clouds for these sequences. This featured in the reprise at the start of *The Slave Traders* and for the TARDIS' departure at the end of the final episode, *Inferno*. Other filming for *Inferno* was conducted on Wednesday 18; extra Albert Ward was hired to double for William Hartnell in shots of the Doctor's hand holding the spectacles which, by focusing the sun's rays, set Nero's Nova Roma plans ablaze. Shots of the burning map, and a model of Rome both at night and on fire were then filmed. The model had been built by Shawcraft, but construction had been rather rushed; designer Raymond Cusick was unhappy that the flames could not be scaled to the model correctly for filming.

The story's incidental music would be composed by Raymond Jones in his first work on the series; Barry had worked with

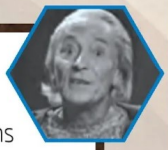
Below: The TARDIS crew dines in style.





him on *Ann Veronica*. The score, which utilised harp, French horn, flute and clarinet was pre-recorded at Broadcasting House on Wednesday 25 November. No new special sounds from the Radiophonic Workshop were required for this serial.

A revised publicity document was issued on Friday 27 November. In addition to giving story and biographical information on the cast and crew, it also gave details of the serial's guest stars. The main guest star was Derek Francis, a friend of Jacqueline Hill and her husband, director Alvin Rakoff, who had been promised a role in *Doctor Who* since its début and now found himself cast as the bumbling, womanising Nero. Francis' television work included *Detective*, *Comedy Playhouse* and *Sergeant Cork* – and was not the sort of actor that Spooner had envisaged for the role of the younger Nero. Francis became a favourite of the cast and crew, and would give parties at his home where he and his wife had a puppet theatre. For the role of Nero, Barry had also considered Paul Whitsun-Jones, George A Cooper (whom he had directed a few months earlier in BBC2's *Ann Veronica*) and Dick Emery. Michael Peake, cast as Tavius, had just finished shooting the movie *The Intelligence Men* with Morecambe and Wise. As Poppaea, Barry cast Kay Patrick, whom he had directed in *Ann Veronica* earlier in the year. Edward Kelsey, who played the slave buyer, was an old friend of Barry's as the two had begun in television together at the same time. The scripts were sent out to the guest cast on Monday 30 November and Monday 14 December.



Connections: Wrestling it out

- The Doctor mentions hitherto unseen skills of "the gentle art of fisticuffs" and that it was he who trained an individual known as the "Mountain Mauler of Montana", presumably a wrestler keen to learn about the 'gentle art' of fisticuffs!

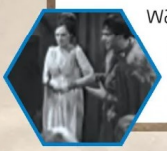
Left: When in Rome...

Roman rehearsals

Rehearsals for the serial took place at the London Transport Assembly Rooms from the Monday prior to recording, starting Monday 14 December. On Wednesday 16, during rehearsals for *The Slave Traders*, two sequences were rewritten. The first of these was the scene in which the TARDIS crew members discussed their exotic food and the ship itself, and the second was the scene where the Doctor met the centurion on the country road. It was also decided very late in the day to rethink the end of the fight between Ian, Barbara and the slave traders. Originally it was Sevcheria who, having overpowered Barbara, knocked Ian out with the pitcher. This was changed to have Barbara accidentally concussing her colleague, and appropriate dialogue changes were later made to the script of the final episode. During rehearsals, William Hartnell delivered the line, "This will be your first exploration," to Maureen O'Brien as, "This will be your first exploitation."

Connections: How much?!

- Poor Barbara is sold as a slave at auction and fetches the large sum of 10,000 sestertia. A sestertius was a coin that during the Roman Empire was made of brass. It was equivalent to around 5p in modern money.



Hartnell felt very much at ease with the serial since it gave him a chance to indulge in comedy, and the adventure would also be a favourite of William Russell. Taking part in the first episode was Nicholas Evans as Didius who, as Nick Evans, had been both a Dalek Operator and the Slyther in *The Dalek Invasion of Earth* [1964 – see page 6] a few months earlier.

The Slave Traders was recorded on Friday 18 December and, as with the three subsequent instalments, recording took place between 8.30pm and 9.45pm in Riverside Studio 1. A photocall was held during the afternoon to obtain publicity shots of the regulars in Roman attire on the villa set; the camera rehearsal was also attended by Miss M Vetta, a visitor from Amsterdam, whose presence was arranged as part of the BBC's European publicity drive.

The episode opened with a short 35mm film reprise from the end of *Desperate Measures*, the final episode of *The Rescue*, over which was superimposed both the episode title and Spooner's writing credit. Barry was annoyed to discover that carelessness on the part of the technicians preparing the telecine inserts had led to marks from a chinagraph pencil being left on the transmitted copy of the opening film sequences.

Throughout the serial, many set elements were taken from stock (notably mock-Ionic columns and a wall divider frame which had featured in *The Keys of Marinus* [1964 – see Volume 2] and appeared in some of the Nero's palace sets later on). Many sets used black backdrops, although the villa used a painted background sheet. Bill Roberts of Shawcraft constructed all the turtle-shell lyres seen during the serial.

Only one recording break was scheduled for the evening, just after the country road scene in which Ascaris murdered Pettulian. This allowed the marketplace set to be struck, and several of the extras seen in the market to change costumes in order to appear as slaves for the remainder of the recording. A special lightweight pitcher was made in wax for the fight sequence at the villa in which Barbara smashed the ornament over Ian's head.

The episode concluded with a fade to black prior to the 'Next Episode' caption and credits. Although credited on the scripts as 'script editor' (as opposed to story editor), Spooner did not receive an onscreen credit for this role on the story. Telesnaps of the serial were taken by John Cura, allowing Barry to retain a record of the serial in the form of around 70 small monochrome photographs taken from a monitor screen.

With *The Slave Traders* recorded, the cast and crew were allowed a week's holiday over the Christmas period – which also meant that *Doctor Who* moved to being recorded only three weeks in advance of transmission.



Right: The Doctor and Vicki repel assassin Ascaris.



Left: The Doctor and Vicki are up to mischief.

Derek Francis joined the cast when rehearsals for *All Roads Lead to Rome* commenced on Monday 28 December. He was delighted to play such an outrageous character and pleased to work alongside Hartnell again.

Slapstick fight

Gertan Klauber played the galley master; he had appeared as the slave trader Marcus (as in "Marcus and Spencius") in *Carry On Cleo*. In the minor role of Court Messenger was Tony Lambden, gaining his first credited role after work as an extra since *The Keys of Marinus*. The same was true of Brian Proudfoot, playing Tigilinus – who had previously been William Hartnell's double for location filming on *The Reign of Terror*. While rehearsing the slapstick fight that opened the episode under Peter Diamond's supervision on Wednesday 30 December, Hartnell sustained a bruised left knuckle when struck on the hand by the wooden sword wielded by his opponent, Barry Jackson (who also worked as stuntman under the name Jack Barry) playing Ascaris. Diamond himself was cast in the role of Delos, which would require fighting expertise in later instalments.

New Year's Day 1965 saw the recording of *All Roads Lead to Rome*; BBC Picture Publicity attended the camera rehearsal to take photographs of the guest cast. *All Roads Lead to Rome* opened with a 35mm filmed reprise of the closing moments from the previous episode, over which were superimposed the episode title and writer credit.

The fight between Hartnell and Jackson was performed with the aid of a number of breakable dummy props, again supplied by Shawcraft and Cusick. To establish the move of the serial's narrative to Rome, three artwork captions of the city were shown; the word 'ROMA' was superimposed, and zoomed towards the camera. Following this came the first scheduled recording break. A second recording break was scheduled after the Doctor had managed to get out of playing to Nero and before Ian and Delos arrived in Rome. Lighting effects in the studio simulated the lightning during the storm at sea; the cameras on the galley set were rocked from side to side, and large buckets of water were thrown over the cast from off-camera as the ship supposedly started to break up. Lightweight timbers were dropped from the gantries at the end of the sequence. Four of the galley slaves later appeared as soldiers and courtiers at the court of Nero, while a fifth, Vez Delahunt, appeared as the corpse of the centurion in order to save having to rehire Dennis Edwards for such a brief appearance.

Several examples of stock footage were used in the episode. Some silent 35mm material of the sea, lightning and a seashore came from the BBC. The footage of the galley at sea was 35mm footage provided by Rank Productions at

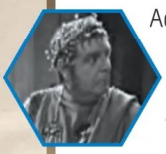
Connections: Indisposed



- When the Doctor and Vicki arrive in Rome, Nero is in his "apodyterium". This was a dressing room often found in Roman baths.

Connections: Birthday Emperor

- History records that Nero was born in 37 AD, and became Emperor in 54 AD. With *The Romans* dated to 64 AD, Nero would have been around 27 at the time he meets the Doctor.



Actor Derek Francis celebrated his 41st birthday on 7 November 1964 shortly before starting work on *The Romans*.

Real-life Roman

- The character of Locusta was based on a real person; she was not the "official court poisoner" as per Dennis Spooner's scripts (although she had allegedly helped Nero to poison both the Emperor Claudius and Claudius' son, Britannicus).



Pinewood Studios. The shots of the lions at the end of the instalment was silent 35mm material from World Background Films seen in the BBC TV *Adventure* series, featuring in the Roman documentary *The Golden Milestone* screened on Monday 20 January 1964. At the end of the episode, the picture faded to black before the Next Episode caption (as with both *Conspiracy* and *Inferno*).

Rehearsals for *Conspiracy* began on Monday 4 January 1965, but Barry was unhappy with the main scene introducing Nero that had been recorded the previous Friday. Discussions were held on Tuesday 5 January as to whether a retake, to be filmed during *Conspiracy*, could be cut in, but this does not seem to have been necessary.

Jacqueline Hill missed rehearsals on Wednesday 6 and Thursday 7 to shoot film sequences for the next serial, *The Web Planet* [1965 – see page 110], at Ealing Film Studios' Stage 2. Also on Wednesday 6, William Russell sustained an injury – a small cut to his left wrist – while rehearsing his fight sequence with Diamond.

Conspiracy was recorded on Friday 8 January, William Hartnell's 57th birthday. The episode opened with a shortened 35mm filmed reprise from the end of *All Roads Lead to Rome*, omitting two of the stock shots of lions. The episode title and writer credit were superimposed over a shot of Nero leading a party down a palace corridor, prior to the first recording break



which allowed the cameras to obtain a new angle on the palace set. Further recording breaks took place just before Vicki saw Locusta for the first time, and just after Nero confronted Barbara in the bedroom (whereupon Francis accidentally referred to his character as "Claudius Nero" rather than "Caesar Nero"). A fourth break during the scene between Ian and the woman slave allowed Hartnell and Francis to change into their robes for the Roman bath sequence following. A break after this enabled them to don their normal costumes once again.

Action sequence

A final recording break permitted Russell and Diamond to prepare for Delos and Ian's swordfight, again arranged by Diamond – and this time it was Diamond who was injured in the action sequence, sustaining a cut by his right eye from the edge of a metal shield a few minutes away from the end of recording.



Left:
Tavius is keen to help Barbara.

As rehearsals for *Inferno* began on Monday 11 January, it was formally announced that Mervyn Pinfield was no longer the series' associate producer, and *The Romans* would be the final serial to bear his credit. Verity Lambert was now very much in control of the BBC's new success story. Pinfield would, however, return to direct later episodes.

Some changes to the script were made during rehearsals. Originally Ian and Barbara would have made a greater effort to tell the Doctor and Vicki of their own adventures away from the villa. Delos, meanwhile, would have claimed to have been away from home for four years.

Inferno was recorded on Friday 15 January. The episode began with a 35mm filmed reprise over the end of the fight sequence between Ian and Delos. The episode title was then superimposed over the top. The first scenes recorded that evening comprised the episode's climax: the two scenes in the villa courtyard and the TARDIS which required Ian and Barbara to be clean and tidy after their adventures. After Russell and Hill had changed costumes and make-up, recording recommenced in order. Two stuntmen, Fred Haggerty and Garry Wain, were hired to appear as two of the guards in the opening swordfight sequence.

For the scene in which Poppaea slapped Tavius, Kay Patrick was reluctant as she did not wish to hurt Michael Peake, but the actor told her simply to go ahead and imagine that she did not know him. One other recording break was scheduled for the evening; this came just after Nero has left Poppaea to make his plans, allowing the throne to be set in position. Barry also made rare use of a wipe effect to change camera shots as Ian and Delos entered the palace – a line swept from right to left across the screen. Oil lamps and torches were used heavily in the episode, notably in the sequence in which Nero paid the rabble to destroy his city.

Inlay was used to insert silent 35mm BBC stock footage of flames and burning buildings into the shots of Nero playing his lyre in the hall, and superimposed on the model shot of Rome burning. Recording concluded with the shot of the Doctor's hand picking a grape back at the villa – the point at which the remainder of the episode would be appended. ■

PRODUCTION

Tue 17 Nov 64 Ealing Film Studios Stage 2: Model TARDIS

Wed 18 Nov 64 Ealing Film Studios Stage 2: Burning map/Model Rome burning

Fri 18 Dec 64 Riverside Studio 1: *The Slave Traders*

Fri 1 Jan 65 Riverside Studio 1: *All Roads Lead To Rome*

Fri 8 Jan 65 Riverside Studio 1: *Conspiracy*

Fri 15 Jan 65 Riverside Studio 1: *Inferno*

Publicity



DR. WHO
AND THE ROMANS

1
5.40

Fasten your seat belts. We are about to land with Dr. Who (William Hartnell) and his travellers through time in yet another age, another place—and at first sight a far more pleasant one than Britain in the days of the Dalek invasion, or the planet Dido. For this is Italy, the calendar reads A.D. 64, and in the villa of a Roman citizen away campaigning in the Gallic wars the Doctor, Ian, Barbara and their new companion Vicki are taking life easy in the sun. But not for long. Dr. Who is anxious to pay a visit to Rome, while in the local town gossip about the strangers in the villa has reaching the ears of certain characters who deal in an unsavoury kind of business.

Dennis Spooner, author of the new serial, has written many television scripts as a free-lance. Having contributed to *Fireball XL5* and *Stingray*, and having been responsible for Dr. Who's adventures during the French Revolution, he is thoroughly at home in the realm of science fiction and, in fact, will shortly be joining the BBC as script editor for Dr. Who.

Maureen O'Brien, in the part of Vicki—who joined the crew of Tardis, you may remember, when they found her in a wrecked rocket-ship on Dido—has recently been working as assistant stage-manager at Liverpool's Everyman Theatre. This is her first television role and one which offers her many excitements.

Right: *Radio Times'* coverage of *The Romans*.

- During production of *The Romans*, William Hartnell was interviewed by the weekly newspaper *Reveille* in which he described "Dr Who as a kind of lama… who might be anything up to 800 years old, but look only 75". As well as indicating his complete lack of interest in space travel, Hartnell commented that his favourite digs when making the series was a little pub near Ealing Broadway where he could play darts, talked about his love of fishing at Newhaven and how he and his wife Heather were keen bird-watchers. The piece, which emphasised the actor's love of the countryside, appeared in the edition dated 7-13 January 1965.

- Following a photograph of the Doctor as one of the highlights to look forward to in the previous issue, on Thursday 14 January, *Radio Times* previewed the new serial in an article entitled *Dr Who and the Romans*, which included a photograph of the Doctor and Vicki with Pettulian's lyre. Other publicity appeared in local papers in the form of syndicated stories promoting *Dr Who and the Romans* on Saturday 16 January.

Broadcast

- Following recording of *Inferno* on the evening of Friday 15 January 1965, *The Romans* began transmission on Saturday 16 January with *The Slave Traders*. The episodes were broadcast over a four-week period at 5.40pm on BBC1.

- Viewing figures for the serial were very good; the 13 million tuning in for *The Slave Traders* made it the series' most watched episode to date (equal to the previous week's *Desperate Measures*) – and gaining the series' then-highest chart position at seventh. However, the audience reaction index figures fell sharply. *All Roads Lead to Rome* set a new low at 51; the next two episodes only garnered 50 each. Opposition on ITV took the form of the end of film series like *The Forest Rangers* (ATV London and most regions), *The Littlest Hobo* (ABC), *Stingray* (TWW), *The Flintstones* (Scottish and others) and *Mr Piper* (Ulster) followed by the news, and then

networked variety show *Thank Your Lucky Stars*.

- *All Roads Lead to Rome* appeared in the bottom position of TAM's national Top Twenty with an estimated 5,310,000 homes tuning in.

- Considering the series on Monday 18 January in *The Daily Telegraph*, L Marshal Gander praised *Doctor Who* ('perhaps the best children's programme of 1964') and commented that the series had created a new form of employment for actors aspiring to be a 'creature of another world' – referring presumably more to *The Rescue*'s sand beast than anything broadcast the week before. The same day in *The Guardian*, Mary Crozier felt that the series deserved to be popular and had 'pleasurable anticipation in looking forward to the next episode in space and time'. However, in Rome 64 AD she found that 'the action was patchy and the dialogue uneven in quality'.

- In the *Points from the Post* section of the *Radio Times* (23-29 January 1965), EC Cole of Birmingham commented that the series now 'seems to be acceptable as adult entertainment' but was an 'insult to the great tradition of BBC Television science-fiction' such as the *Quatermass* and *Andromeda* serials and *The Monsters*. The correspondent objected to *Doctor Who* preventing 'any



Left:
"Do you have a licence for this instrument?"



Above: Barbara gives Ian a haircut, Roman style.

serious science-fiction being shown on television'.

- 'The strongest weapon in the BBC armoury... remains *Dr Who*,' wrote a journalist at *The Times* in the article *Keeping the Children Happy and Informed* which considered children's television on Saturday 23 January, continuing 'the new series, with Miss Jacqueline Hill and Mr William Russell in the hands of slave traders, promises well. Verity Lambert's production is once again flawless.'

- At the BBC Review Board on Wednesday 27 January, Kenneth Adam – the director of television – commended Jacqueline Hill's performance as Barbara in *All Roads Lead to Rome*.

- The series was in the press again when the BBC banned broadcasting of *Landing of the Daleks*, a novelty Parlophone single (R 5242) recorded by the Birmingham-based beat group The Earthlings and released on Friday 29 January. The issue was the tune's morse-code message claiming that the Daleks had landed which they suggested could mislead shipping. This was reported by the *Daily Mail* and *The Daily Telegraph* on Friday 29 January, while a follow-up report on Saturday 30 from *The Mirror* indicated that the band had remixed their disc to avoid the issue.

- *Conspiracy*, following in the wake of Sir Winston Churchill's televised state funeral, had a notably smaller audience.

- Letters were read out from younger viewers on the Friday 5 February edition of BBC1's *Junior Points of View*, with Lynne Matthews pointing out that the colouring on Ian's toga, which featured a purple border, would only have been worn by elected magistrates and underage boys. "We are now talking about the Romans in history at school and *Doctor Who* has helped a lot," added viewer EM Davies.

- Elsie M Smith's syndicated interview with Verity Lambert appeared in the *Yorkshire Evening Press* on Friday 5 February under the title *Successful Dr Who series is Verity's first assignment*. That evening, Verity Lambert chatted to Robert Robinson about whether her series frightened children on BBC1's *Points of View* programme, noting, "When you have 10,500,000 viewers, it's a bit difficult to please them all."

- After transmission of *Inferno* on Saturday 6 February, a special trailer for *The Web Planet* was broadcast at 6.03pm – being a compilation of shots from the earlier episodes of the next serial complete with voiceover. The following day, an interview with William Hartnell appeared in the *Sunday Mirror* via journalist Matt White under the title *Dr Who? I hypnotise myself, says the Professor*.

- An audience research report on *Inferno* was prepared on Tuesday 2 March. Although *Doctor Who* had netted a 24 per cent share of the audience in comparison to ITV's 15 per cent, the comments of the 368 viewers interviewed were not favourable. The sample, which did not seem to enjoy historical serials, indicated that the serial was "only suitable for morons" and was "so ridiculous it's a bore!". Only William Hartnell and Derek Francis were praised in a production that was felt to look corny and amateurish.

- Marketed as *Dr Who and the Romans*, the serial was sold overseas to various territories including Australia, Singapore. Gibraltar, Nigeria and Zambia throughout 1966. Later sales were made to Jamaica, Barbados, Mauritius, New Zealand, Sierra Leone and Ethiopia. The serial was reissued in the mid 1980s when it was marketed in the United States in both episodic form and a compilation TV movie, while Canada broadcast *The Romans* in the early 1990s.

- UK Gold broadcast the serial in episodic form from November 1992; it had originally been scheduled earlier in the run but was replaced by *The Aztecs* [1964 – see Volume 2]. A compilation was broadcast shortly afterwards.



Left: The Centurion has a little job for Ascaris.

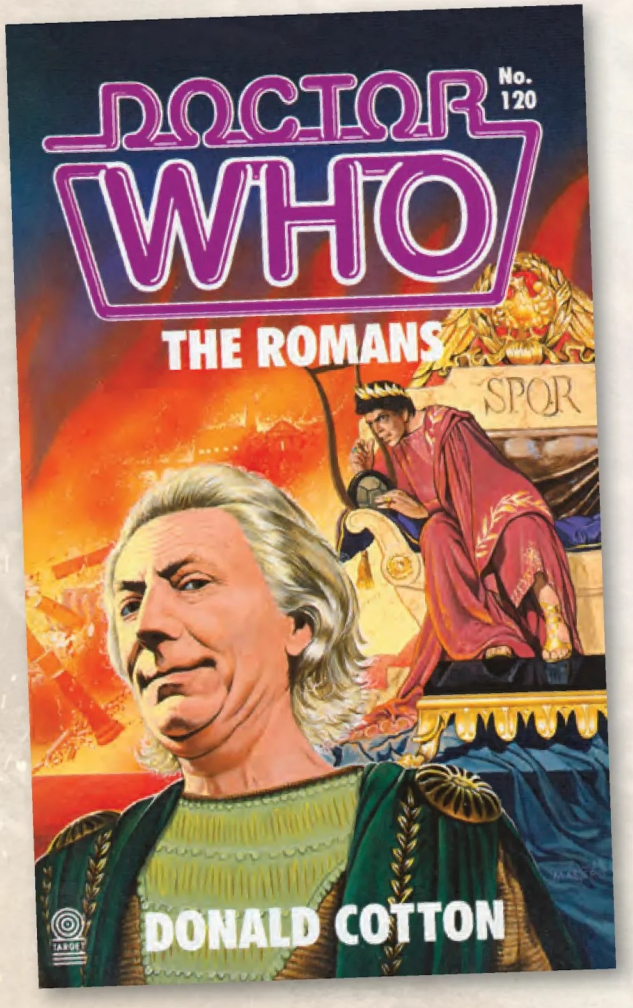
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Slave Traders	Saturday 16 January 1965	5.40pm-6.05pm	BBC1	24'14"	13.0M (7th)	53
All Roads Lead to Rome	Saturday 23 January 1965	5.40pm-6.05pm	BBC1	23'14"	11.5M (15th)	51
Conspiracy	Saturday 30 January 1965	5.40pm-6.05pm	BBC1	26'18"	10.0M (28th)	50
Inferno	Saturday 6 February 1965	5.40pm-6.05pm	BBC1	23'08"	12.0M (13th)	50

Merchandise

Right: *The Romans* was released on DVD alongside *The Rescue*.

Dennis Spooner having died in 1986, the task of novelising *The Romans* for WH Allen went to fellow First Doctor scriptwriter Donald Cotton, who had previously novelised his own two comic historical tales, *The Myth Makers* [1965 – see Volume 6] and *The Gunfighters* [1966 – see Volume 7]. Cotton's adaptation of Spooner's scripts, published as *Doctor Who – The Romans*, comprised a series of mock documents supposedly collected together by Tacitus, Epistle to the Keeper of the Imperial Archives in Rome.



Right: Original novelisation, with a cover by Tony Masero.



'Extracts' were taken from Ian Chesterton's journal, the Doctor's diary, letters from Legionary (Second Class) Ascaris to his mother, the Commonplace Book of Poppaea Sabina, the Autobiography of Locusta plus jottings from Nero's Scrapbook. The novelisation was first published in hardback by WH Allen in April 1987; a paperback edition, numbered 120 in the Target Library, followed in September 1987. Both bore a cover painted by Tony Masero depicting the Doctor and Nero at the burning of Rome.

The Rescue/The Romans was released on BBC Video in September 1994. This was released on DVD/Blu-ray by BBC

Worldwide in February 2009. It included these extras for *The Romans*:

- **Commentary** with William Russell, Nick Evans, Barry Jackson and Christopher Barry, moderated by Toby Hadoke
- **What Has The Romans Ever Done for Us?** – making-of documentary featuring Dr Mark Bradley, Anthony Andrews, Christopher Biggins, Christopher Barry, William Russell, Kay Patrick, Tom Spilsbury, James Moran, Ian McLachlan, Barry Jackson and Raymond Cusick
- **Roma Parva** – documentary on the modelwork in *The Romans* with director Christopher Barry
- **Dennis Spooner - Wanna Write A Television Series?** – documentary on the *Doctor Who* work of scriptwriter Dennis Spooner featuring Dennis Spooner, William Russell, Rob Shearman, Peter Purves and Donald Tosh
- **Blue Peter - Roman Banquet** – broadcast 4 January 1973
- **Girls! Girls! Girls! - the 60s** – documentary focusing on the female companions of the 1960s featuring Carole Ann Ford, William Russell, Christopher Barry, Peter Purves, Donald Tosh, Honor Blackman, Jean Marsh, Anneke Wills, Frazer Hines and Deborah Watling
- **Photo Gallery**
- **Radio Times listings** in Adobe PDF format
- **Production subtitles**

The off-air soundtrack to *The Romans* was released by BBC Worldwide in May 2008, with linking narration by actor William Russell. The CD contained additional content: three radio spots – two looking at Nero and Rome (from Radio 4's *PM* and *Today*) and one, an interview with author and William Hartnell's granddaughter Jessica Carney about her biography of Hartnell (from the Radio 2 *Arts Programme*). This was later rereleased as part of AudioGO's *The TV Episodes: Collection 6* box set in September 2013. The CD set also contained a bonus data disc containing high-quality scans, presented as PDF files, of the original BBC TV Camera scripts from *The Romans*.

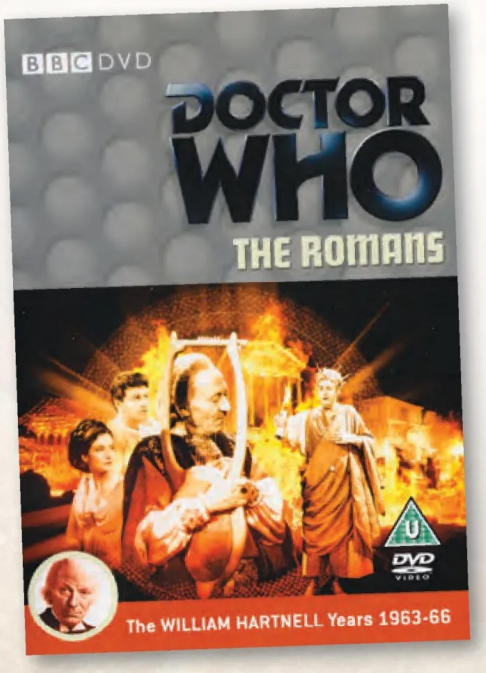
Metal miniature models of Emperor Nero were issued by Harlequin Miniatures in December 1999. ■







Left: A variety of extras featured on the DVD.



Left: DVD release with a cover by Clayton Hickman.

Cast and credits

CAST

William Hartnell.....Dr Who
William Russell.....Ian Chesterton
Jacqueline Hill.....Barbara Wright
Maureen O'Brien.....Vicki

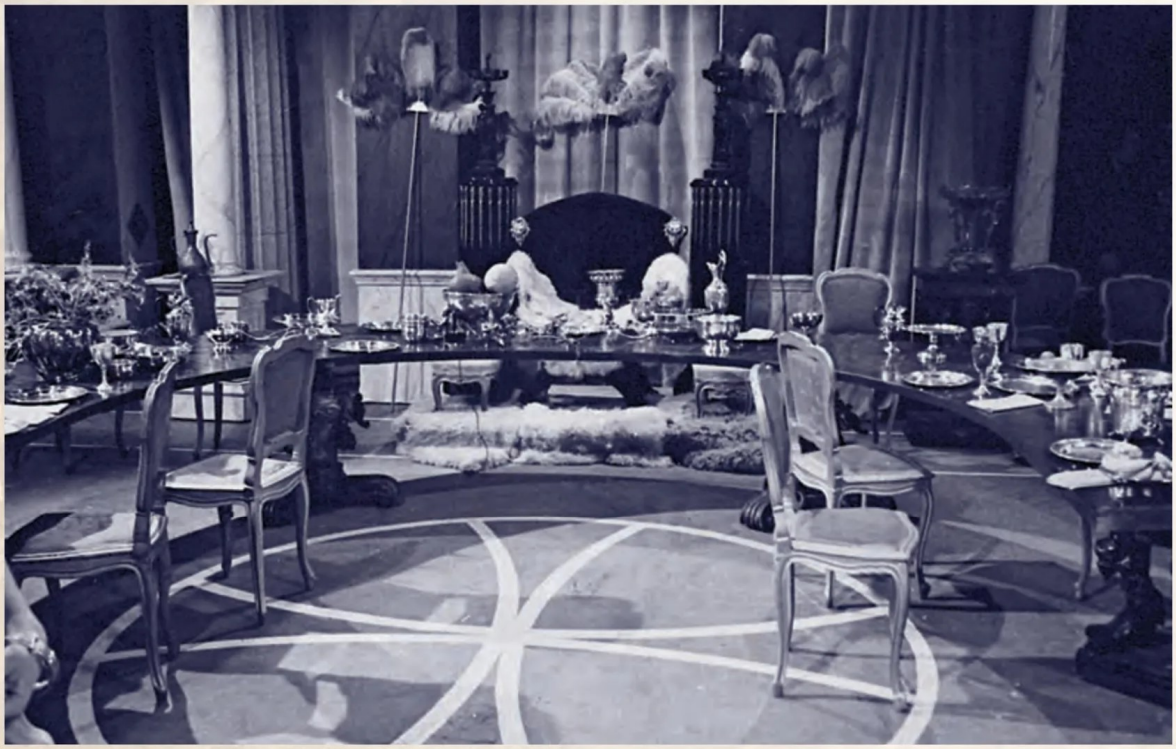
with

Derek Sydney.....Sevcheria
Nicholas Evans.....Didius [1]
Dennis Edwards.....Centurion [1]
Margot Thomas.....Stall Holder [1]
Edward Kelsey.....Slave Buyer [1]
Bart Allison.....Maximus Pettulian [1]
Barry Jackson.....Ascaris [1-2]
Peter Diamond.....Delos [2-4]
Michael Peake.....Tavius [2-4]
Dorothy-Rose Gribble.....Woman Slave [2-3]
Gertan Klauber.....Galley Master [2]
Ernest Jennings.....1st Man in Market [2]
John Caesar.....2nd Man in Market [2]
Tony Lambden.....Court Messenger [2]
Derek Francis.....Nero [2-4]
Brian Proudfoot.....Tigilinus [2-3][1]
Kay Patrick.....Poppaea [3-4]
Ann Tirard.....Locusta [3]

[1] Billed on *Conspiracy* as Tigilinus (Cup Bearer)
Billed in *Radio Times* as Tigilinus for both episodes

UNCREDITED

Rosemary Devitt, Rilla Madden, Gladys Bacon, Barbara Mansfield, Pat Ambrose, Ursula Granville.....Women in Market
John Fry, John de Marco, Frank Wheatley, Harry Davies, George Dale, David Brewster, Ronald Adams, Jack Collins, John Sagar, Nigel Clayton.....Men in Market
Dawn Pyke, Gillian Smith, Johnny Wainwright, John Langley..... Children in Market



Right: The set of Nero's court, ready for a banquet.



Pat Ambrose, Ursula Granville, Ronald Adams, Jack Collins, John Sagar, Nigel Clayton, Gillian Smith Slaves
Alison Leney, Terri Dean, Sandra Harris, Tina Kennedy Women Slaves
Vez Delahunt, Roy Reeves, Pat Donoghue, Jim Appleby, Paul Andrews, Tony Lee, Les Wilkinson, Richard Wilding Galley Slaves
Francesca Bertorelli, Bunty Garland Women in Market
Fred Taylor, Terry Leigh, John Little, Tom Sye, Jerry Vidal, John Scammell .. Men in Market
Jim Appleby, Paul Andrews Courtiers
Roy Reeves, Pat Donoghue Soldiers
Vez Delahunt Double for Dead Centurion
Paul Duval, Janos Kurucz, Allan Selwyn, Gordon Cave, Bill Burridge, Derek Calder Guards
Paul Duval, Janos Kurucz Gladiators
Diana Chapman, Alison Leney Women Slaves at Banquet
Paul Blomley, Steve Peters Men Slaves at Banquet
Anne Marzeil, Sara Negus Women at Banquet
George Fisher, James Lyon, Fred Davies, Dickie Martyn, Ronnie Meade, Michael Essex, Douglas Abercrombie Men at Banquet
Fred Haggerty, Gerry Wain Stuntmen/Guards
Eric Bird, Ross Thomas, James Norton Guards
John Day, Frank Sussman, Paul Duval, Tony Poole, Yasha Adams, Mickie Baker, Derek Martin, David Cannon, Michael Buck, David Brewster, Bill Richards, Philip Moore, Alfred Morgan, Len Saunders, Alan Jones Rabble
Albert Ward Double for Dr Who's hand

CREDITS

Written by Dennis Spooner
Title music by Ron Grainer
with the BBC Radiophonic Workshop
Incidental music composed and conducted by Raymond Jones
Fight Arranger: Peter Diamond [2-4]
Costumes Supervised by Daphne Dare[2]
Make-up Supervised by Sonia Markham[2]
Lighting: Howard King[2]
Sound: Richard Chubb[2]
Designer: Raymond P Cusick
Associate Producer: Mervyn Pinfield
Producer: Verity Lambert
Directed by Christopher Barry

[2] Credited on *Inferno* only

Left:
Enjoying a Roman holiday.

Below:
Rome's Got Talent.



Profile

DEREK FRANCIS
Nero

Born 7 November 1923 in Brighton, Derek Francis attended Varndean Grammar School for Boys, then Brighton School of Art. After wartime service in the Grenadier Guards, he entered Rep theatre as a set designer and scenic artist.

He was a fully fledged actor when he joined Oxford Playhouse rep in spring 1953. Prematurely balding in his twenties, he often played older parts in productions including *Major Barbara*, *A Man About the House* and *Arsenic and Old Lace*. Ronnie Barker also began his career at Oxford and was best man at Francis' wedding to actress Penny Smith in 1954. The couple soon had two daughters.

Francis joined the London Old Vic in 1955, playing Artemidorus in *Julius Caesar* (1955), as *Cymbeline* (1956), Lepidus in *Antony and Cleopatra* (1956), Marcus in *Titus Andronicus* (1956) and as *Tartuffe* (1959/60).



Two Old Vic productions aired on the BBC, Francis playing Snout in *A Midsummer Night's Dream* (aired 31 December 1957) and Polonius in an excerpt from *Hamlet* (8 March 1958).

Francis turned to character parts in television, usually authority figures, from Harley Street doctors to peers and senior civil servants.

Early BBC work included children's fare including wartime serial *The Long Way Home* (1960), Christmas play *The Balloon and The Baron* (1960) and *Ask Mr Pastry* (1961). In family serial *The Six Proud Walkers* (1962) he played Jacqueline Hill's father, and they stayed good friends. It was Hill who persuaded Francis to appear in *The Romans*.

Mainstream single dramas included *The Canterville Ghost* (1962) and *The Wednesday Play: Sir Jocelyn, the Minister Would Like a Word* (1965), as well as Rudolph Cartier thriller *The Midnight Men* (1964).



Below: With Derek Nimmo in *Oh, Father* in 1973.

He made countless appearances in action/adventure series for both BBC and ITV: *No Hiding Place* (1959/63/66), *Knight Errant Limited* (1959/60), *Probation Officer* (1960), *Z Cars* (1962/3/5), *Sergeant Cork* (1963/4), *Public Eye* (1965), *Undermind* (1965), *The Mask of Janus* (1965), as Mycroft Holmes in *Sherlock Holmes* (1965/6), *Danger Man* (1966), *Man in a Suitcase* (1968), *Jason King* (1971) and *Paul Temple* (1971).

His expressive features were utilised in costume dramas *The Forsyte Saga* (1967), *Nicholas Nickleby* (1968), *Middlemarch* (1968), *Man of Straw* (1972), as Edward VII in *Fall of Eagles* (1974), *Churchill's People* (1975), *The Strange Affair of Adelaide Harris* (1979) and *Great Expectations* (1981).

He featured in six *Carry On* comedy films: *...Doctor* (1967), *...Camping* (1969), *...Loving* (1970), *...Henry* (1971), *...Matron* (1972) and *...Abroad* (1972). In the latter he played a senior clergyman. He had portrayed a vicar as far back as BBC play *Choirboys Unite!* (1961), and most notably was Sub Prior, Father Matthew in ecclesiastical sitcoms *Oh Brother!* (1969/70) and *Oh, Father!* (1973). Further clergy – often bishops – followed in *The New Avengers* (1976), *Bless Me, Father* (1978), TV movie *Pope John Paul II* (1984) and films *To the Devil... a Daughter* (1976) and *Jabberwocky* (1977).



The judiciary were another profitable sideline, including outings as Judge Hastings in *Crown Court* (1975/6/82).

Other comic archetypes included old buffer Sir Jeremy Crishton-Buller in radio sitcom *The Embassy Lark* (1965-8), with TV comedy appearances in *Frankie Howerd* (1965), *The Adventures of Don Quick* (1970), more ancient Roman larks in *Up Pompeii* (1970), *Whoops Baghdad* (1973), *The Dick Emery Show* (1974-81), *Sykes* (1976), *Rising Damp* (1977), *Rings on Their Fingers* (1978/80) and *Pinkerton's Progress* (1983).

Later television drama comprised *Thriller* (1974/5), *The Sweeney* (1976), *Sexton Blake and the Demon God* (1978), *The Professionals* (1978/82), *Partners* (1981), *The Agatha Christie Hour* (1982) and *Jemima Shore Investigates* (1983).

British film work ranged from Norman Wisdom comedies *Press for Time* (1966) and *What's Good for the Goose* (1969), to Gothic horrors *Captain Clegg* (1962), *The Tomb of Ligeia* (1964) and *Rasputin the Mad Monk* (1966). Other film fare included *Man of Violence* (1968), *Crossplot* (1969), *Scrooge* (1970), *Say Hello to Yesterday* (1971), *Electric Eskimo* (1979) and *The Wicked Lady* (1983).

His final stage roles came as Shylock in *The Merchant of Venice* (1982, Young Vic) and *Gas and Candles* (1983, Theatre Royal, Stratford).

A skilled craftsman, he and wife Penny indulged their passion for puppetry, running an amateur puppet theatre at home in Barnes, London. The couple moved to a large Wimbledon house in 1966, which Francis constantly renovated and such overwork contributed to a fatal heart attack he suffered on 27 March 1984.

His final TV appearance was on 22 March in *Winter Sunlight* (1984), which saw his character Ernest die of a heart attack on screen, just five days before Francis' own demise. ■

Above:
In *Middlemarch* in 1968.



THE WEB PLANET

STORY 13

The planet Vortis has been invaded by the encroaching evil of the Animus. As the Animus spreads its web, the Doctor and his companions are caught in the battle between the ant-like Zarbi and the gentle Menoptra.



Introduction

When looking at the viewing figures for *Doctor Who*, it often isn't helpful to compare two stories broadcast many years apart. Not only did the method for collecting this data change over time, but the TV landscape and audience viewing habits have moved on. You can observe general trends, however. For a long time the first instalment of *The Web Planet* was the most watched *Doctor Who* episode.

It was the attention-grabbing, *Radio Times*-trailed *The Dalek Invasion of Earth* [1964 – see page 6] that had first seen a significant increase in the ratings. Over the course of *The Rescue* [1965 – see page 54] and *The Romans* [1965 – see page 82] they had continued to grow, and the figures remained strong for all six weeks of *The Web Planet*. A return to history the following week, however, in *The Crusade* [1965 – see Volume 5] saw the ratings start to decline. The numbers were still good – hovering near 10 million – but they dropped further during *The Time Meddler* [1965 – also Volume 5]. It was possibly this trend, along with the drop off witnessed by *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7], that led to the production team, fairly or not, concluding that historical stories were less popular with viewers.

Certainly, *The Web Planet* seemed to be a stark alternative to an adventure in Earth's history. It was set on an alien planet that had a spooky rarefied atmosphere, and was populated by an array of outlandish insect-like creatures: chief among them the ant-like Zarbi, and the moth-inspired Menoptra.

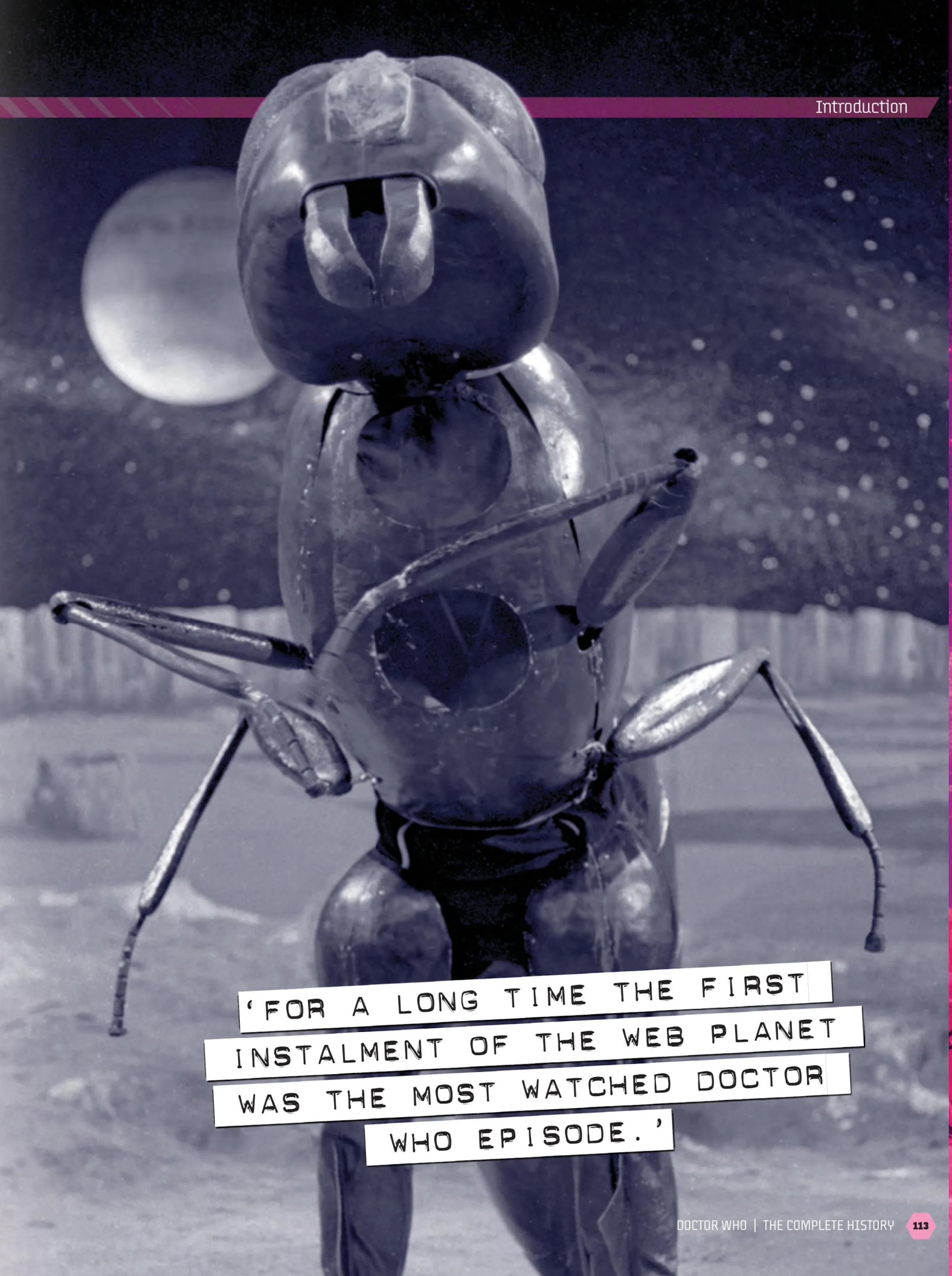


Right: The ratings-busting Wirrn in *The Ark in Space*.

Interestingly, if we do compare the viewing figures like-for-like, the first episode to exceed *The Web Planet*'s record – after 10 years! – was the second episode of *The Ark in Space* [1975 – see Volume 22] that featured the wasp-like Wirrn.

It might be a stretch to conclude that insectoid monsters are a particular draw to *Doctor Who*'s audience at large, but we might infer that this bold, other-worldly approach is a big part of the series' appeal. And, of course, from the huge creepy crawlies of *Planet of Giants* [1964 – see Volume 3] to the scurrying 'dryads' from *Knock Knock* [2017], bug-like nasties have always been popular.

Over the first five or six years, the 1964/5 series stood out as the peak of *Doctor Who*'s popularity. If you compare the blockbusting stories in this volume – with Daleks, the Slyther, Koquillion and the menagerie of *The Web Planet* – against the relative drought of monstrous creatures in the first and third series, it's easy to see why the Second Doctor's era featured a procession of blobby nastiness, and why all manner of experimental alien life has been a mainstay of the series ever since. ■



'FOR A LONG TIME THE FIRST INSTALMENT OF THE WEB PLANET WAS THE MOST WATCHED DOCTOR WHO EPISODE.'

THE WEB PLANET

The TARDIS materialises in a bleak, craggy landscape. It is eerily silent. The Doctor tells his companions they have been dragged off course.

Outside, giant ant-like creatures communicate with strange, high-pitched warbles. [1] They order a larva-like creature to encase the TARDIS in a web.

Vicki hears the noise. The Doctor tries to dematerialise the TARDIS, but it seems to be trapped due to some interference. Barbara glimpses something on the scanner, which the Doctor suspects is a cosmic ray. He decides to go outside with Ian to have a look around. They both don atmospheric density jackets to compensate for the thin atmosphere. [2]

Vicki rests in the TARDIS bedroom. Her ears still sting. Barbara gives her some aspirin, which Vicki regards as medieval medicine. Vicki notices Barbara's gold bracelet, given to her by Nero.

The Doctor and Ian explore the planet's lifeless surface. [3] Ian gets out his gold pen – which vanishes into thin air.

In the TARDIS, Barbara feels her arm being drawn towards the door. She tells Vicki that it feels as though it doesn't belong to her.

The Doctor and Ian discover a vast pyramid, topped with a moth-like statue. [4] Then they find a rock pool. The Doctor asks to borrow Ian's tie and dips it in the pool. The pool is full of acid, and burns away the tie! Ian spots a light in the pool, then they hear the loud, echoing warbling of the ants.

In the TARDIS, Barbara falls into a trance and walks outside. [5] Vicki walks into the control room to find the doors wide open.

The Doctor and Ian hear Vicki calling for Barbara. Returning to the TARDIS, Ian is caught in a sticky web. Barbara sleepwalks towards the acid pool.

The Doctor returns to the TARDIS' landing site... but it has disappeared! [6]



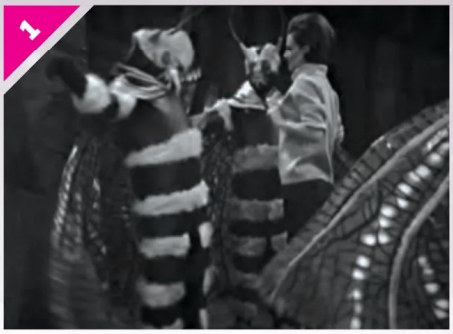






















THE ZARBI

Barbara's bracelet guides her around the acid pool. A moth-like humanoid spots her and follows.

The Doctor finds Ian lying on the ground. The sticky web seems to have dissolved. They find TARDIS tracks – it was dragged away with Vicki inside.

The moth-like humanoid guides Barbara into a cave, then removes the gold bracelet. Barbara wakes, finding herself surrounded by three moth-like beings. [1]

The Doctor realises they are on the planet Vortis, home of the Menoptra.

The TARDIS is dragged into a web-like structure. [2]

The three Menoptra, Hrhoonda, Hrostar and Vrestin, discuss what to do with Barbara. Hrhoonda fears that if they let her go, she will betray their hiding place. Barbara knocks one of them over and runs outside. The Doctor and Ian see the web-like structure in the distance. They are surrounded by three ant-like creatures, the Zarbi, and gun-like larva. [3]

The TARDIS comes to a halt. Vicki emerges, finding herself in a chamber with walls like dendrites.

The Zarbi escort the Doctor and Ian into the structure and they are led into the control section, where they are relieved to find Vicki and the TARDIS. [4]

Outside, Barbara is captured by two Zarbi and placed in a trance using a gold necklace shaped like a wishbone.

In the cave, the three Menoptra agree to contact their invasion force and warn them of the power of the Animus and the larva gun. [5]

Barbara leads the Zarbi to the cave. Hrhoonda is shot by a larva gun. Vrestin escapes. Hrostar removes the device from Barbara, waking her. Then the Zarbi force Hrostar to the ground.

Inside the control section, a tube descends over the Doctor and the ethereal voice of the Animus asks, "Why do you come now?" [6]

ESCAPE TO DANGER

The Doctor tells the Animus that he and his companions are peaceful travellers from Earth. As a show of strength, the Animus raises a tendril from the wall which fires at the TARDIS. The force is repelled. [1]

The Animus informs the Doctor that Barbara has been taken to the Crater of Needles. The Doctor offers to use his astral map to locate the invading Menoptra.

Vrestin follows a Zarbi into the web structure.

The Animus permits the Doctor and Ian to go into the TARDIS. The Doctor outlines his plan to trick the Animus into neutralising the section they are in, so that Ian can escape and look for Barbara. [2]

They wheel the astral map into the control section. The Doctor says the Animus' force is jamming the map. The Animus withholds forces, and their Zarbi guards are neutralised. Ian rushes out.

The Doctor picks up a signal from the Menoptra fleet. They are leaving their craft above the Crater of Needles in order to descend individually to the Sayo Plateau. [3]

Ian emerges from the structure. Vrestin lands beside him and they hide as Zarbi scurry past.

The Doctor tells Vicki to fetch a box from inside the TARDIS. She returns with the box, which contains one of the Doctor's specimens; a large spider. The Zarbi recoil at the sight. [4]

Vrestin takes Ian to a clifftop and explains that Vortis is the Menoptra's planet. [5] After the Zarbi were possessed by the dark power of the Animus they were forced to leave and settle on one of the moons. Vrestin and her companions were sent to prepare the way for the invasion force.

A group of Zarbi appears and Ian and Vrestin are forced to hide in a cleft in the rocks. [6] Vrestin falls down a hole and pulls Ian down after her...

























CRATER OF NEEDLES

Ian and Vrestin find themselves in an underground tunnel, surrounded by hunched, squat creatures.

In the Crater of Needles, Barbara and Hrostar have been put to work heaping vegetation into the acid streams, as raw material for the Carsenome, the structure containing the Animus. [1]

A Zarbi places a wishbone necklace on Vicki, putting her in a trance. The Animus tells the Doctor that she will die if he continues to delay. The Doctor tells the Animus that the Menoptra are heading for Vortis. He says he will find out where they will land if Vicki is released. The Animus consents.

An alarm is sounded in the Crater and the Zarbi usher Barbara and the Menoptra into a cave.

Ian and Vrestin are interrogated by Hetra, the leader of the creatures known as the Optera. [2]

Hrostar thinks the Doctor must have betrayed the Menoptra's landing site. Barbara says they must get to the top of the plateau and warn them. While Vicki keeps the Zarbi at bay, the Doctor uses his stick to pick up the necklace.

Barbara, Hrostar, two other Menoptra, Prapillus and Hlynia overpower their Zarbi guard and escape. [3]

The Doctor uses the power of the TARDIS to neutralise the necklace. The tube descends and the Animus picks up a recording of the Menoptra transmission. It orders the Zarbi to place necklaces on the Doctor and Vicki. [4]

Barbara and the other Menoptra reach the plateau. But the Zarbi are moving in.

Ian realises that the Menoptra are the Optera's gods, and Vrestin shows she is a Menoptra by lifting her wings. The Optera bow in reverence. [5]

The Menoptra begin to land. [6] Their weapons have no effect and Spearhead Leader Hilio orders a retreat. But Barbara and Hrostar are trapped by the Zarbi!

INVASION

Barbara falls backwards, and the rock wall behind her gives way, revealing an opening. She escapes through it with Hrostar and Prapillus and the opening closes behind them.

While the Zarbi are preoccupied, Vicki removes her necklace. She was merely pretending to be in a trance. [1] She removes the Doctor's wishbone to wake him up. They wait until they are alone with one Zarbi, then the Doctor jams the necklace on its neck. It becomes docile.

Barbara, Prapillus and Hrostar are in a cathedral-like chamber, one of the Menoptra's ancient Temples of Light. [2] They are joined by Hilio and Hlynia. Prapillus recounts that Vortis used to be covered by a flower forest and the Menoptra worshipped light. Barbara asks what the Menoptra's plan was, and Hilio says they intended to use a device called a destructor to destroy the Animus.

The Optera agree to help Ian and Vrestin find the Animus. The Doctor, Vicki and their obedient Zarbi 'Zombo' emerge from the Carsenome. [3]

Nemini leads Ian, Vrestin and the Optera through the tunnels. They come to a wall that is "not friendly" so they "make mouths in it".

Barbara formulates a plan to create a mock attack to the south of the Carsenome in order to draw off the Zarbi, while one of them gets in from the north. [4] They are disturbed by the arrival of the Doctor, Vicki and Zombo!

There is an acid leak in the tunnel above the Optera. Nemini sacrifices herself, blocking the hole to save the others. [5]

The Doctor agrees to Barbara's plan, with one modification – he will return to the Carsenome with Vicki, and carry the destructor.

As they enter the Carsenome, the Doctor entrusts the weapon to Vicki. They reach the control section but are surrounded by Zarbi and cocooned in thick webs! [6]

























THE CENTRE

Vicki crawls away as the tube descends over the Doctor's head. The Doctor tells the Animus that they returned of their own free will. The Animus says they must be brought to the centre! Outside, Barbara prepares to attack with the Menoptra.

The Doctor and Vicki are led through the Carsenome. Vicki confides that she no longer has the destructor; she has hidden it in the astral map. [1]

Ian, Vrestin and the Optera come to a shaft entangled with roots. They are now beneath the Animus. Barbara, Hrostar, Prapillus and Hilio make their way into the Carsenome. A Zarbi appears with a larva gun. Hrostar places the necklace over the larva, but is killed and crushes it. [2]

The Doctor and Vicki are led into the centre, where a jellyfish-like creature hangs in a web of tentacles, glowing with brilliant light. It tells them to approach.

Ian, Vrestin and Hetra climb through the roots. [3]

Barbara and the Menoptra reach the control section.

The Doctor and Vicki are tangled in the Animus' tentacles. The Animus says it will use the Doctor's knowledge to reach into the solar system and capture the Earth! [4]

Barbara spots the destructor in the astral map and infers that the Doctor has been captured.

Ian, Vrestin and Hetra are now directly beneath the Animus. Ian starts cutting through the roots.

Barbara and the Menoptra enter the centre; the Menoptra are mesmerised by the light. Ian appears, climbing through the tentacles. Barbara reaches into the Animus and activates the destructor, [5] and the Animus goes dark and collapses.

Later, water begins to flow on the surface on Vortis. The Optera are happy to be in the light. The Doctor and his friends leave in the TARDIS. Their deeds shall be sung in the Temples of Light. [6]

Pre-production

William Harold Strutton was born in Moonta, Southern Australia, in February 1918. Abandoning his studies at Adelaide University, he became a bank clerk and joined the Australian Army during World War II. After serving in the desert, he was captured by German forces in Crete and spent four years as a prisoner of war. Following his release, the friendships he had made as a POW led him to settle in London, working for an Australian newspaper group and writing books about the military.

Keen to branch out, Strutton's first novel, *A Jury of Angels*, was published in 1957; he then started to write for documentary films and also for independent television on series such as *Ivanhoe*, *No Hiding Place*, *The Avengers* and *The Saint*. In 1964, he began working for the BBC, with episodes of *Dr Finlay's Casebook* and *R3* to his name.

Midway through 1964, Strutton viewed *Doctor Who* and decided that, although he had no knowledge of science-fiction, he would like to write for it. Strutton's agents, Associated London Scripts (the same agency that represented Dalek creator Terry Nation), contacted the *Doctor Who* production office, and he was invited in to discuss a potential story idea with producer Verity Lambert and story editor David Whitaker.



Below: A Menoptra spreads its wings.

Monster ants

Because of the success of the Daleks, the production team was not looking for a new race of robotic monsters and asked Strutton to come up with something different. The writer recalled how, as a toddler, he had seen two bull ants fighting in an empty kerosene can, receiving a terrible bite to his finger when he'd tried to separate them. In his mind, he linked this image with that of his sons, aged four and six, fighting head-to-head. The Doctor would, therefore, encounter monster ants which radiated deadly venom on a planet of giant insects, where subsidiary races would be based on butterflies and spiders. Having discussed the idea with Lambert, Strutton was not required to write a storyline. On Monday 28 September, the departing Whitaker commissioned him for *Doctor Who and the Webbed Planet*, comprising six scripts with a target delivery date of Friday 13 November.

Written while Strutton was in the process of moving house, the scripts took between four and six weeks to produce. The sinister name for the Zarbi was arrived at by Strutton's wife, Marguerite.



Above: The Zarbi are slaves to the Animus.

Further names were arrived at by browsing through an encyclopaedia; the Greek word 'lepidoptera', the order of insects including butterflies and moths, inspired both 'Menoptera' (which then became 'Menoptra') and 'Optera', whereas the name for the webbed city, the Carsenome (or 'Carsinome' in early drafts), stemmed from 'carcinoma', meaning 'cancerous growth'. In the final episode, *Centre of Terror*, the writer introduced the Animus (from the Latin for animating spirit, or animosity) which he envisaged as a great magnetic spider, drawing everything towards it (it was also referred to as a 'spider cyndron'). Two of the Menoptra were originally called 'Rostar' (later renamed 'Hrostar') and 'Papillus' (later 'Prapillus'); the latter derived from the Latinate butterfly term 'papilionaceous'.

The Zarbi were introduced in the script for the first instalment, *The Web Planet,* and described as follows: 'A two-pincered claw comes into sight... a sleek, shiny head appears from behind the crag, its cyclopean eye watches the telephone box.' The four main Zarbi were referred to as either Zarbi 1 to 4 or Zarbi A to D. The first camera script indicated that 'Zarbi 2 makes furious hand-rubbing actions'. The Zarbi were envisaged as being more agile in Strutton's scripts, and the scene where the Doctor and Ian met the creatures in the second episode was originally very different. The Doctor and Ian were guessing where the TARDIS was when a fine net dropped over Ian. The Doctor turned to see his fallen friend as he too was ensnared. The Zarbi moved in, one examining the Doctor. Ian threw off his net and engaged in a fight with one Zarbi. However, another Zarbi felled the teacher with a blow from its claw. The Doctor instructed Ian not resist as the two men were dragged to their feet. Likewise, in episode three, *Escape to Danger*, at one point a Zarbi grabbed Ian by the throat.

Amendments were made in the closing weeks of 1964 by new story editor Dennis Spooner, who felt that the narrative worked on many levels (the Menoptra representing free enterprise and the Zarbi Communism, for example). Most significantly, Spooner rejected Strutton's original idea of the Zarbi spitting venom, and instead developed the venom-spitting larvae guns as Zarbi young. The scripts referred to the grubs as 'Zarbi Guns',



Above: The Doctor and Ian try to communicate.

'Zarbi Venom Guns' or, in the script for the fourth episode, *Crater of Needles*, 'larvi gun'. In the film schedules, the creatures were referred to as 'Zarbi Cannons', but named as 'Zarbi Larvae' in the final dialogue.

To tie Strutton's narrative into the preceding serial, his own *The Romans* [1964 – see page 82], Spooner undertook rewrites to both stories, making the golden bracelet which causes Barbara to fall under the Animus' influence a gift from the Emperor Nero. The scripts had been carefully structured to omit the character of Barbara from the third *Escape to Danger* because actress Jacqueline Hill had been scheduled for a week's holiday.

Various differences between the scripts and the broadcast programmes can be noted. In the first script, *The Web Planet*, after Ian's tie dissolved in an acid pool, the Doctor chided the science teacher for not realising what the liquid was, accusing him of spending too much time at school "kicking a bladder about on a field". During the second script, *The Zarbi*, the Doctor commented that the Isop Galaxy was "eight light years from Earth"; there was also material with Ian saying he was hungry. The Menoptra credited on screen as Hrhoonda was referred to as 'Menoptra Three', and the necklets which placed people under the Animus' control were described as 'metallic' and 'wishbone-shaped' (stage directions in a later episode refer to an object called the 'Husperon Ejector', possibly another name for the necklets). The Carsenome entrance was described vividly: 'We see the effect of the web growing. Small globules move out of the edge of the growing wall, extending minutely, the size of the "building".' This scene also had the Doctor commenting to Ian: "Come into my parlour said the spider to the fly." The device through which the Doctor communicated with the Animus was described as 'a deep saucer-shaped dome'.

In the next script, *Escape to Danger*, the scene where Ian and the Doctor entered the TARDIS opened differently, with Ian concerned that Barbara left the TARDIS without leaving any clue to her whereabouts; meanwhile, the Doctor was searching for medication, cursing the mess in the TARDIS and muttering, "Women – women!" After learning that it would take

two hours to reach the Crater of Needles, Ian jokingly asked Vrestin, "Can't you give me a lift?"

In the script for *The Crater of Needles* (as it is titled on some pages), the vegetation collected by the Menoptra slaves was defined as seaweed. The script named the Menoptra weapon as the 'Isotope'; this became 'Isoptope' later in production, and is also referred to as the 'web destructor' in the final script. The fourth episode included an additional scene set in the Optera nest which was dropped prior to recording; here, Vrestin told Ian that no Menoptra would live underground – they would rather be slaves – and recalled legends of the Menoptra's flight from Vortis when many fell to their deaths, but she could not think where her cousins the Optera came from. In episode five, *Invasion*, the Optera dialogue about "Pwodarauk", and Vrestin's identifying it with the Animus, was a very late addition.

The scripts emphasised the Doctor's ring; in the first episode he opened the powerless TARDIS doors with it, commenting that it is "not merely a decorative object". This was expanded on in *Invasion*, when – having used his ring to control a Zarbi – the Doctor told Prapillus that it had secrets of untold value.

The director assigned to this technically demanding serial was Richard Martin, a young BBC staff director who had worked on both the first Dalek serial *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] and the ambitious *The Dalek Invasion of Earth* [1964 – see page 6]. Martin was disappointed with Strutton's scripts, despite thinking them closest to the fantasy adventure he felt *Doctor Who* should be; for him, the story had great visual potential, but this would be restricted by the studio facilities available. During production, Martin overspent in an attempt to achieve his desired look, and this brought him into stormy conflict with the cost-conscious Verity Lambert.



Left: The Menoptra find a friend in Barbara.



Connections: When in Rome...

- In the opening moments of *The Web Planet*, the TARDIS crew are all seen wearing Roman attire – this is a throwback to the previous story, *The Romans* [1965 – see page 82], indicating that no time has passed between the two adventures.

Zarbi costumes

Concerned that the scripts were rather short, Martin thought that the dialogue was terrible, and worked with Spooner on script amendments. One of the elements which the director and story editor aimed to build up substantially as a new strand to the story was the Optera whose role was expanded and developed. Strutton was happy to go along with the changes suggested by the BBC team.

Up to this point, most *Doctor Who* serials had been designed by either Raymond P Cusick or Barry Newbery, but the pair asked that a third designer should be allocated for the second production block; set and effects designer John Wood was duly appointed. Make-up and costume were supervised by Sonia Markham and Daphne Dare; Markham had joined the series with *The Sensorites* [1964 – see Volume 3], whereas Dare had worked on the show since the first Dalek serial. At the

time of filming, associate producer Mervyn Pinfield was in the process of leaving; his appointment had originally been to assist fledgling producer Lambert. Pinfield returned to being a BBC staff director, working on the soap *Compact*.

From writer Bill Strutton's descriptions, Wood came up with design sketches for the eight-foot ant-like Zarbi, which he felt were both believable and disguised the human form, bar the actors' legs; although some of the team had reservations about their practicalities, producer Verity Lambert was very enthusiastic. Construction of the four adult Zarbi costumes was delegated to prop builders Shawcraft Models of Uxbridge. An original suggestion to make the outfits in light Styrofoam was rejected as too fragile, and fibreglass was used instead. The result was similar to a three-piece suit of armour. After donning vinyl leggings and feet, the thorax section was strapped over the actor, and the large abdomen hung onto the rear of this, meaning that the actors could not stand up straight and had to rest by balancing on 12-inch blocks. The spring-mounted forearms on the thorax could be moved by wires, and the actors saw out through a gauze section below the head which housed a scissor mechanism for the mandibles.

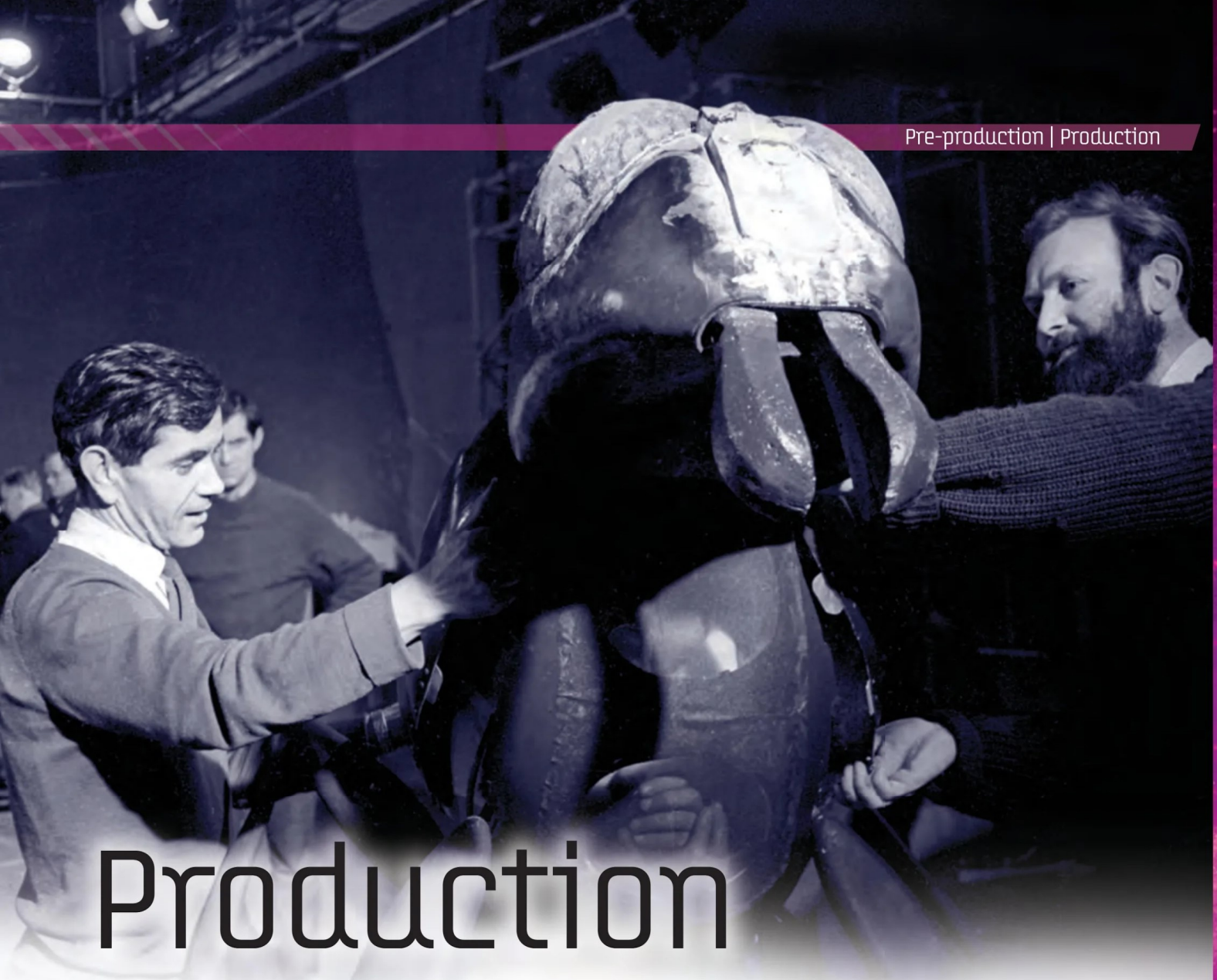
The cumbersome outfits – modelled on Robert Jewell, the most thickset of the Dalek operators – took around 30 minutes to don and the performers had restricted vision; Shawcraft also constructed the two simpler larvae outfits, incorporating layers of orange foam hanging down from the dark brown fibreglass shell to simulate the creatures' legs and an electronically activated flash charge mounted in the snout. The operators of these costumes would often be placed on trollies for shots requiring swift movement.



Below: Ant attack!

Insect choreography

Martin insisted on special choreography for the insect performers, hiring Australian mime artist Roslyn de Winter to develop both the clipped speech and sympathetic hand gestures of the Menoptra and the guttural delivery of the stunted Optra. De Winter was also cast as Vrestin. Casting interviews for the serial took place on Tuesday 8 December; actors with dancing experience were sought for the Menoptra; one of the performers under consideration and who auditioned on Monday 30 November was Peter Purves, who had completed a season in the chorus at the London Palladium, but Martin felt he would be wasted as a Menoptra and kept him in mind for better roles. Short artistes were hired to play the Optra. For the main Zarbi, Martin used three established Dalek operators, Robert Jewell, Kevin Manser and Gerald Taylor; when one of the other established Dalek performers dropped out, he was replaced by John Scott Martin. ■



Production

The 35mm filming allocation for *The Web Planet* was devoted to establishing and action sequences on the surface of Vortis; Wood had initially envisaged this as completely organic, but it ended up as a bleak, rocky setting. By the time shooting began, the serial had been retitled *The Web Planet*.

Pre-filming took place on Stage 2 at the BBC Television Film Studios in Ealing over several days from Monday 4 January 1965 with shooting scheduled from 9.30am to 5.30pm. Work on the first day included various model shots for *The Zarbi*, including the TARDIS being dragged along Vortis, then advancing towards the web entrance and being guided by a Zarbi.

It was planned that Gerald Taylor would appear in shots of a Zarbi on the TARDIS scanner to be viewed by Vicki, but this sequence was abandoned. Also filmed was the establishing model shot of the TARDIS materialising on Vortis in the opening episode, plus cutaway shots of Ian's tie and Barbara's bracelet dissolving in pools of formic acid. The one-third scale police box built for filming on *The Romans* was used for various model shots including the TARDIS entering the city. To capture the alien world's thin atmosphere, director Richard Martin wanted to use a greased neutral density filter on the lens to give the Vortis surface scenes a distorted appearance, but found that the optical glass recommended to him

Above: A Zarbi is wrangled into position in the studio.



was over budget, and was forced to settle for a cheaper alternative.

Tuesday 5 was the BBC press call day, unveiling five of the Zarbi and the Menoptra; one of the Zarbi (or 'Sarbis' as some indicated sources referred to them) went outside the studios to pose for photographs at a nearby bus stop on Ealing Green. After an initial model shot establishing the slave colony for *Crater of Needles*, most of the day was to be spent on the complex Sayo Plateau scene depicting the Menoptra invasion bridging the fourth and fifth episodes. The plan was to shoot most of the material which did not require Jacqueline Hill, who was then rehearsing *The Romans: Conspiracy*. There was a last minute adjustment to the Menoptra costumes; photographs taken during the press call show the actors without the Menoptra's circular insect eyes in place, and with a longer fur cowl around their shoulders (for the actual filming, the eyes were added and the cowl removed). A total of eight Menoptra costumes were made to Dare's specifications; four of these had harnesses to allow the performers to be suspended by Kirby wires for flying sequences. The main costumes were made in yellow fur on a black vinyl catsuit, with a loose vinyl cowl incorporating wire antennae; the actors wore painted faces. Some of the costumes had ornate polythene wings, manufactured by Shawcraft, which could unfurl on hidden wires, whereas others had only stumps. The working Menoptra guns were made to look like antennae, with two prongs emerging from them. Dry ice and smoke jets helped to hide deficiencies in the Vortis set. Jack Pitt operated 'Zarbi Gun I' while Robert Jewell as 'Zarbi A' (AKA 'Zarbi 1'), Taylor was 'Zarbi B', Kevin Manser was 'Zarbi C' and John Scott Martin was 'Zarbi D'; Hugh Lund was not required to operate 'Zarbi Gun 2'. The four Menoptra artistes required were Arne Gordon as Hrostar, Jolyon Booth as Prapillus and Martin Jarvis as Hilio, with Roslyn De Winter also appearing as one of the invading Menoptra. Arne Gordon – who also ran an antique stall in Portobello Road – had been cast by Martin as an actor who had large eyes which would be suitable for an insect. Martin Jarvis had met Martin in late 1963 when he had been appearing in the West End in *Poor Bitos* alongside Richard Martin's girlfriend Suzanne Neve; although he had worked on radio, this was only Jarvis' second television work after an edition of the *Kipling* anthology for BBC1. Jolyon Booth was an old friend of Richard Martin's from their days at Salisbury Rep.

The previous day's press event paid dividends on Wednesday 6. *The Zarbis are coming* announced Douglas Marlborough of the *Daily Mail* in a chat with Bill Strutton and Verity Lambert about the story *The Web Planet* which was announced



Left: The Zarbi attack – note the larvae gun skulking on the left.

as starting on Saturday 13 February. Shaun Usher of the *Daily Sketch* chatted to Strutton, designer John Wood and actor Jack Pitt in *Zarbies... the New Monsters in Dr Who's Life* which printed shots of the Zarbi and Menoptra alongside the Daleks, the Voord, the Sensorites and Koquillion. *6ft Ant is BBC's Latest TV Monster* declared the *Daily Telegraph* with comments from Strutton, while the *Daily Mirror* carried shots from the Ealing set ('Menopeteras have a high IQ') and of a Zarbi waiting at a bus stop alongside Clifford Davis' *After those Daleks, more monsters on Saturday afternoon*. Verity Lambert, Jack Pitt and John Wood were quoted by Martin Jackson in his piece *Look what's following the Daleks* in the *Daily Express*, which again showed a Zarbi at a bus stop. *After the Daleks the eerie wigs* was the title of *The Sun*'s piece with one of the Ealing Green shots.

Shooting on Wednesday 6 saw a continuation of the invasion sequence, including all the shots featuring Barbara. The invasion sequence continued into Thursday 7, which was given over to the Kirby flying ballet sequences; two Menoptra could fly at one time, with the distorted lens helping to hide the wires. These shots were performed by De Winter and Jarvis; De Winter also performed a shot of Vrestin flying for *Escape to Danger*. However, the earlier delays with costumes and the complexity of shooting meant that not only was the standby day of Friday 8 needed, but a further shoot on Monday 11 was also required, albeit using Taylor and De Winter only.

Press coverage

Meanwhile, the press coverage continued with cartoons about the show on Thursday 7. 'Keep Monsterland White' daubed the Daleks, emphasising their evil, on the walls of a TV studio in Franklin's cartoon in the *Daily Mirror*, while a camera crew stopped work on the Vortis set to remark 'the thing on the left just ate Dr Who!' in Jak's contribution to the *Evening Standard*.

The new aliens drew complaints from S Coulton of London in the *Viewpoint* section of the *Daily Mirror* on Monday 11 January; they were 'shocked [...] to read that the BBC are introducing more monsters to [...] *Dr Who*. This programme is becoming more suitable for adults and should be shown at a later hour.' Across the Atlantic though, the success of the series and its monsters was being reported in the pages of the trade paper *Variety* on Wednesday 13. In a House of Lords debate about British Broadcasting Service on Wednesday 20 January, the Earl of Bessborough



Connections: Bedding in

- The reclining couches /beds seen in the TARDIS were previously featured in *Inside the Spaceship* [1964 – see Volume 2] and designed by Raymond P Cusick.

commented that "the American worker was sometimes four times as productive as the British workman — [...] I think we have a good deal to learn from the ants, or Zarbies as they are called in *Doctor Who*." A syndicated story about John Wood's work on *The Webbed Planet* was also syndicated to local papers during early January, while similar stories appeared about Maureen O'Brien's casting.

Special sound from the Radiophonic Workshop for this serial was assembled for *Dr Who and the Webbed Planet* at the very start of January 1965.

Rehearsals for the first episode began at the London Transport Executive Assembly Rooms at Wood Green on Monday 18 January, leading up to the recording in Riverside Studio 1 on Friday 22; at this time, *Doctor Who* was recording just over three weeks in advance of broadcast. Apart from the regular cast of William Hartnell, William Russell, Jacqueline Hill and Maureen O'Brien, only two adult Zarbi and one larvae gun were required, operated by Jewell, Taylor and Jack Pitt respectively. O'Brien very much enjoyed working with Richard Martin whom she found intelligent and who shared the same political outlook as herself.

Before recording, a photocall was held during camera rehearsals at 4.30pm to get more publicity shots of the Zarbi. The echoing speech of the Doctor and Ian on Vortis, and Vicki's cries of distress, had been tape-recorded in the morning. Hartnell was unhappy with the serial, finding it demanding since the clumsiness of the Zarbi meant that he had to be very precise with his movements.

To offset the expensive props and costumes, Richard Martin used library recordings of unearthly *musique concrète* performances arranged by Jacques Lasry

Below:
"Down boy!"





Left: William Russell and friend await their cue.

and Francois Baschet for *Les Structures Sonores*, whose sounds were created using glass rods mounted in steel. The 10" LP *Rapsodie de Budapest* released by BAM around 1960 (LD 066) provided the track *Rapsodie de Budapest* which was heard for the establishing shots of Vortis and the TARDIS' arrival. A 1963 BAM album (LD 087) provided *Pièces Nouvelles* written by Lasry which became the 'Menoptra theme music' as Ian and the Doctor looked at the statue as well as 'Zarbi theme music' when the stone was knocked into the pool and also when Barbara heard chirruping in the TARDIS. From the same album, *Sonatine* by Lasry was heard when Ian was caught in the web.

The main recording ran from 8.45am to 10pm. The episode opened with a 35mm filmed reprise from *The Romans: Inferno*, after which opening captions were placed over the filmed Vortis model. After their Roman clobber, the regulars returned to more usual attire: Hartnell regained the Doctor's jacket and checked tie but wore a new waistcoat, while O'Brien donned Vicki's tunic from *The Rescue*. A new TARDIS equipment bay was introduced, containing various cabinets, a first aid box and the astral map; the TARDIS living quarters set seen in *Inside the Spaceship* [1964 – see Volume 2] were reused. Images from the Vortis surface set were fed from one camera to the monitor acting as the TARDIS scanner, and the TARDIS console was seen to rotate on its axis when affected by the Animus. The police box prop itself now had a different beacon lamp on its roof.

Vortis landscape

The TARDIS' attempts to materialise was achieved by cross-fading to a photocaption of the empty Vortis set taken that morning; a web pattern was then superimposed over the police box. A recording break was scheduled to allow Hartnell and Russell to move from the TARDIS set out onto Vortis, and also to rig up Ian's gold pen on a wire so that it could be pulled out of Russell's fingers. Two camera filters akin to those used at Ealing were fitted to the cameras; one of these was to break in the coming weeks. The shot of the Doctor and Ian looking up at the strange monument was achieved by having Hartnell and Russell stand against a black backdrop while a model shot of the structure was superimposed. The Vortis landscape set included a small pool of water for the acid pool; while the telecine sequence of the tie dissolving ran, the complete tie was swapped by Hartnell for a charred replica. The web which captured Ian was a net raised by wires to ensnare Russell on cue, and required a recording pause to set up. The 'Next Episode' caption ran over a close-up of the Doctor.

Rehearsals for *The Zarbi* started on Monday 25, with De Winter holding a training session for herself, Gordon and Arthur Blake, all of whom donned full Menoptra costumes to practise their movements and use their spring-activated wings; the costumes had now been revised

Connections: A gift from Nero

It's only in *The Web Planet* that Vicki learns that Ian and Barbara were in Rome at the same time as she was there with the Doctor in *The Romans* [1965 - see page 82]. Barbara lets slip that her gold bracelet was a gift from Emperor Nero - who had taken rather an interest in her.



to incorporate a different vinyl cowl section after the cast had found the originals difficult to work with. The Menoptra dialogue was also exaggerated, with the creatures mispronouncing the travellers' names; Ian became 'Heron', Barbara became 'Arbara' and Vicki, 'Vricki'. During rehearsals on Thursday 28 January, it was decided to extend Maureen O'Brien's contract as Vicki for another 14 programmes.

The ambitious recording, scheduled for between 8.30am and 9.45pm, took place at Riverside on Friday 29. Earlier in the day, another photocall was held, concentrating on shots of Barbara with the Menoptra, and the Doctor and Ian facing the Zarbi.

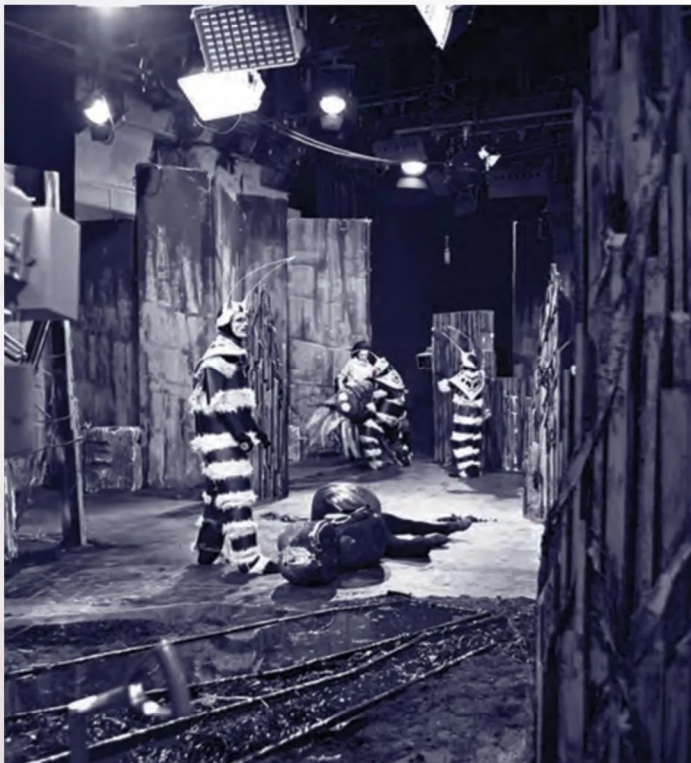
The episode opened with a filmed reprise, and opening captions ran over shots of the Zarbi directing the 'morphatised' Barbara across Vortis. A periscope was fitted to one of the cameras for the low angle shot where Ian trod on the mummified Menoptra (a vacuum-formed prop). The Carsenome model appeared briefly in one shot with the Doctor and Ian. The entrance incorporated tentacles and tubes which could be inflated on cue, to make the city appear to be growing.

The TARDIS control room set was erected adjacent to Zarbi HQ so that the web walls could be seen outside the doors. The Carsenome walls were gauzes painted and dressed with organic designs, and the HQ set incorporated an illuminated wall section plus the transparent Animus tube, which descended from above. However, two different Zarbi were used for the attempt to enter the TARDIS; one on the Zarbi HQ set approaching the police box prop, and another shot through the doors from inside the control room as it approached the camera. A flash charge detonation was used for the death of Hrhoonda, and a recording break was scheduled to set up the Zarbi tearing off Hrostar's wings. Closing captions were shown over a shot of the Doctor being addressed by the Animus.

Les Structure Sonores

In terms of music, this second episode featured more from Les Structure Sonores. *Pièces Nouvelles* backed the Zarbi guiding Barbara around the pools and *Marche* composed by Daniel Ouzounoff on LD 087 backed Barbara's attempt to escape the Menoptra. The same disc provided Lasry's composition *Suite* as the Zarbi burnt away Hroster's wings.

The recording was beset with problems, seven retakes necessitating a costly 16-minute overrun. Firstly, a cast member spoke during a film sequence, and another actor walked through shot. There was a temporary loss of telecine,



Right: Behind the scenes on *The Web Planet*.



Above:
The Doctor and Vicki consult the astral map.

and film sequences ran out in vision on two occasions. Scenery problems caused actors to forget their lines, and again a rogue figure strayed into shot. The Zarbi costumes caused many problems with both their excessive preparation time and the actors' inability to move into position easily; there was also an eight-minute delay when one of the costumes broke.

The *Evening News* continued to promote the forthcoming story with a photo of the Zarbi on the Ealing set and the story *By Zarbi, It's A Gi-Ant!* on Wednesday 3 February. Hill was given a holiday the following week, with recording of *Escape to Danger* taking place on Friday 5 February; the previous day at 8pm, a special trailer of the Zarbi (played by Gerald Taylor, Robert Jewell, John Scott Martin and Kevin Manser) arriving at BBC Television Centre and being shown to their dressing room before making the new serial was filmed as part of a *Radio Times* trailer by producer Tom Fry.

Due to the availability of technical facilities, it had been agreed in December that this third episode would record later, between 9am and 10.15pm. Again, the studio session was beset with problems. There was a late start when the Vortis exterior and the TARDIS laboratory sets had not been delivered; furthermore, the floor of Zarbi HQ had not been painted. There was then a delay with the studio lighting, losing 40 minutes of rehearsal time. When recording began, this was compounded by a camera failure and a consequent 18-minute break, upsetting the cast and causing a number of 'fluffs'. Recording did not conclude until 10.52pm. Furthermore, during recording, one Zarbi ran straight into the camera. There was also a tricky sequence which required William Russell to flip one of the Zarbi over.

The episode opened with a filmed reprise, over which the episode title was superimposed; the writer credit appeared over a new shot of the Zarbi HQ. This



Above: Just an average day on the set of *Doctor Who*.

episode saw the introduction of the spine guns, operated from behind the wall by a stagehand inserting their arm into the sleeve-like prop and detonating a flash charge. For this episode, the Kirby's flying ballet was required in studio to replace some abandoned film sequences of Vrestin taking flight. A recording break was scheduled to allow the astral map prop to be moved from the TARDIS control room to the Zarbi HQ set. A recording break allowed Russell to move to the Vortis set; there were further recording pauses at Vicki's scene in the TARDIS and to arrange the debris which was to collapse on Ian and Vrestin.

The music in the third instalment included *Spontanéité* composed by Jacques Lasry from LD 087 for when Vrestin told Ian about the history of Vortis. The 'Next Episode' caption ran over a shot of the Zarbi milling about.

Due to the late finish, the cast was not able to retire to the Chancellors, a local hostelry near Riverside Studios that was nicknamed 'Studio 3'. So late had recording finished that shortly after the actors returned to their dressing rooms all the lights were stitched off by studio management, causing the company to feel their way to the exit in darkness.

Impromptu script changes became a source of friction between producer and director; on Tuesday 9 February, Lambert sent a memo to Martin condemning the fact that the actors were altering their dialogue. She emphasised that Martin needed to control this, and any major changes should be picked up at the readthrough on the Wednesday the week before rehearsals began. Spooner would be available to make any necessary changes, and Lambert indicated that she was aware of how Hartnell could be awkward over script amendments. Throughout the production. Martin found that Lambert would often rein him in on some elements of the story, notably Hrostar losing his wings and the death of Nemini.

Joining the cast for *Crater of Needles* was Jocelyn Birdsall as Hlynia. Richard Martin had worked with her when she had appeared as Jocelyn Britton on stage at Stratford in 1952. Playing the speaking Optera were Ian Thompson and Barbara



Right: Barbara and Hrostar examine a control harness.



Left: Prisoners of the Animus.

Joss. Thompson and Martin had worked together many times in rep in recent years, while Joss was a dancer who had come to work in the UK from Australia in the 1950s. To flesh out the Optera even further in rehearsals, Thompson and Martin worked together to develop the strange creatures' dialogue and behaviour.

Bill Strutton's Australian background and the fact that he was a former London correspondent for *Australian Women's Weekly* meant that news of his BBC serial was carried on Wednesday 10 February, with comments from the scriptwriter.

The *Lynn News* reported on Friday 12 February how Cornish Manures had been requested to supply 15 bags of seaweed for use on *Doctor Who* the previous Monday in the item *Norfolk seaweed in 'Dr Who' serial.* The *Eastern Daily Press* noted that Ray Cork had collected this between Cromer and West Runton.

Recording of *Crater of Needles* on Friday 12 February reverted to an 8.30pm start. The Cornish Manures seaweed used to dress the *Crater of Needles* set became rather unpleasant under the hot studio lights, giving off an overpowering vegetable smell as it cooked in the heat. The episode opened with a less complex re-enactment of the climax to *Escape to Danger*. The title caption was shown over a filmed model of the *Crater of Needles*, with Strutton's credit displayed against a Menoptra slave (extra Ken McGarvey in the Hrhoonda costume). At the moment where Hrostar killed a larvae gun, the gun operator emerged from the costume at the bottom of frame, allowing Gordon to then press the prop against the crater wall. This instalment introduced the Optera; four costumes were made, each incorporating three sets of arms (the actors' arms being in the lowest set).

Studio visit

Crater of Needles featured more music from Les Structures Sonores including *Rapsodie de Budapest* for the start of the episode and Ian and Vrestin recovering from their fall, with another Lasry composition from the same disc (LD 066), *Quatuor Pour Trois*, when the Menoptra overpowered the Zarbi. The 'Next Episode' caption was superimposed over a shot of the Zarbi surrounding a fleeing Barbara and Hrostar.

During the following week's rehearsals for *Invasion*, William Russell was released for a day's filming for the subsequent serial, *The Crusade* [1965 – see Volume 5], at Ealing on the Tuesday; likewise, Jacqueline Hill was absent on the Thursday.

With Hartnell's granddaughter Judith visiting the studio, *Invasion* was recorded from 8.30pm on Friday 19; both Catherine Fleming and Ken McGarvey



Connections: Acid encounter

- The Doctor says the acid that puts paid to Ian's tie has similar properties to formic acid. Formic acid is found in the stings of certain ants and is the irritating factor in stinging nettles.



Above: What do the Zarbi want with the TARDIS?

had been contracted to work on the episode, but were released when rewrites to the cliffhanger and its subsequent resolution eliminated their roles two days before recording. Originally, the final scene in the camera script for *Invasion* had the Doctor and Vicki simply being brought into the Zarbi HQ room and seeing the dome descending from the roof, with the Animus addressing them. The scene as transmitted, with the Doctor and Vicki being fired upon by the 'arm guns', only appeared in the final script, which had been renamed *The Centre* on Monday 8 February. The last scene, too, was different; originally, the Doctor commended Ian on his fastidiousness, saying that the least he could do was find somewhere that had neckties. Ian agreed, pointing out that Coal Hill School ties were black with green stripes.

Music for *Invasion* included one item from LD 087 for the Doctor and Vicki moving along with the Zarbi. The episode opened with part of the film sequence from the end of the previous episode; the title caption was shown over a shot of the temple door opening behind Barbara, with the writer credit then over a shot of the Doctor and Vicki in Zarbi HQ. A model of the shaft forming the roof to the Temple of Light was used for Barbara and the Doctor's views of the temple ceiling; John Wood's inspiration for this set had been the Aztec temples of South America. Smoke was used in the Optera tunnel sets to indicate the bad air; the set also incorporated polystyrene stalagmites and stalactites for the Optera to break and a ceiling trapdoor mechanism supporting the debris which Ian and Vrestin attempt to hold in place; a mirror was used to achieve an overhead shot of the digging party. A recording break after the reunion scenes in the temple allowed Hartnell and O'Brien to move to the Vortis set; another

occurred before the spine gun fired, to allow the pair to be smothered with latex cobwebs. The 'Next Episode' caption was shown over a shot of the prone Doctor and Vicki.

During the lead-up to the final recording, Lambert sent Martin Terry Nation's scripts for the next Dalek serial, since Martin would helm this production in the coming months. Recording of *The Centre* was again scheduled to start late, at 9.30pm, but even so more problems in studio meant that the main recording overran the 10.45pm deadline by 15 minutes. There was a 10-minute delay at the start of the evening when it was realised there was no lead available for the cobweb gun, which was required for the opening shot; sound problems then necessitated a major retake.

Redressing sets

Opening captions were shown over the filmed reprise of the Doctor and Vicki being smothered. As per *Invasion*, a water stream was used in studio on the underground chimney set, which was constructed like a ladder so that Russell could climb it; another section of this was designed so that the artistes lay on their backs. Recording breaks were scheduled to allow the Zarbi corridor set to be redressed and shot from various angles. The web centre set housed the spider-form of the Animus over a dome which pulsed with light; a kaleidoscope effect was used to show first the Doctor and Vicki's and later Barbara's view of the Animus. The tendrils of the Animus were wrapped around the cast off-camera. The Zarbi HQ set was redressed and used as another Carsenome chamber, seen as Barbara's party headed for the web centre. Russell was able to enter the set from the rear as if through the floor. A smoke gun was used as the Animus died and the spider-form collapsed. There was a final recording break to remove the police box prop; the TARDIS dematerialisation was achieved by cross-fading between two caption slides taken earlier in the day. The closing caption, 'Next Episode: The Lion' was superimposed over a black background. ■



Below: The Menoptra try to free Barbara from the Animus' control.

PRODUCTION

Mon 4 Jan 65 Ealing Film Studios Stage 2: Plain/Pool [tie in acid]/Model TARDIS/Cave [bracelet in acid]/ Model Carsenome

Tue 5-Wed 6 Jan 65 Ealing Film Studios Stage 2: Plateau [ambush]

Thu 7 Jan 65 Ealing Film Studios Stage 2: Plateau [flying Menoptra]

Fri 8 Jan 65 Ealing Film Studios Stage 2: standby day

Mon 11 Jan 65 Ealing Film Studios Stage 2: Plateau (remount)

Fri 22 Jan 65 Riverside Studio 1: *The Web Planet*

Fri 29 Jan 65 Riverside Studio 1: *The Zarbi*

Fri 5 Feb 65 Riverside Studio 1: *Escape to Danger*

Fri 12 Feb 65 Riverside Studio 1: *Crater of Needles*

Fri 19 Feb 65 Riverside Studio 1: *Invasion*

Fri 26 Feb 65 Riverside Studio 1: *The Centre*



Post-production

'THE EDITING OF THE FINAL EPISODE WAS UNDERTAKEN BY VERITY LAMBERT.'

After completing the studio recording, Richard Martin departed on holiday, and the editing of the final episode was undertaken by Verity Lambert; on Wednesday 10 March, the producer informed Martin that she had taken the decision to remove a model shot of the Carsenome entrance dissolving from the start of the final scene, explaining: "I thought nobody would know what was going on. It simply did not work."

Publicity

- The specially filmed 104-second trailer for *The Web Planet* was screened on BBC1 at 6.03pm on Saturday 6 February 1965, directly after the broadcast of *The Romans: Inferno*. Unfortunately, this piece of marketing upset director Richard Martin who, on Monday 8 February, sent a memo to producer Verity Lambert headed: 'To whom it may concern, and you might as well get an earful as anyone else.' The director was very unhappy, feeling that the trailer sold his work short even before the serial hit the screen, leaving him feeling "like a conjurer about to do an elaborate two and a half hour trick when all the audience know the secrets already". Lambert responded to Martin that the jokey trailer had been intentional to take "the curse out of the Zarbi" for the younger audience.





Above: The *Radio Times* cover promoting *The Web Planet*.

- The serial had a high profile in *Radio Times*, which gave its cover over to *The Web Planet* on Thursday 11 February. Inside the magazine was a half-page feature on the new serial with a photograph of the Doctor and Ian on Vortis. The previous week, the preview for the next issue at the rear of the magazine had carried a shot of two Zarbi with one of the grubs.

- On Saturday 13 February, *The Children's Newspaper* promoted the new serial with the piece *From Outer Space* showing a Zarbi waiting at a bus stop. The same day, the magazine *Tit-bits* carried Dave Hunn's chat with designer Ray Cusick under the title *Why Ray can't exploit those Daleks*.

Left: "Anyway, must fly!"

Broadcast

- *The Web Planet* began broadcast over six weeks from Saturday 13 February 1965. At first, ratings lept up from the end of *The Romans*, with the first episode setting a new high of 13.5 million viewers; although this would drop as the story continued, every episode numbered among the top 20 programmes for that week. *The Web Planet* episode saw *Doctor Who* back in the TAM (Television Audience Measurement) charts, ranking joint eighteenth in the national top 20 with an estimated 5.45 million households tuning in.

- The serial was transmitted opposite the *ITV News*, overlapping shows such as *The Forest Rangers* (ATV London and other regions), *The Littlest Hobo* (ABC), *Stingray* (TWW), *The Flintstones* (Scottish and others) or *Mr Piper* (Ulster) and the pop music show *Thank Your Lucky Stars*.

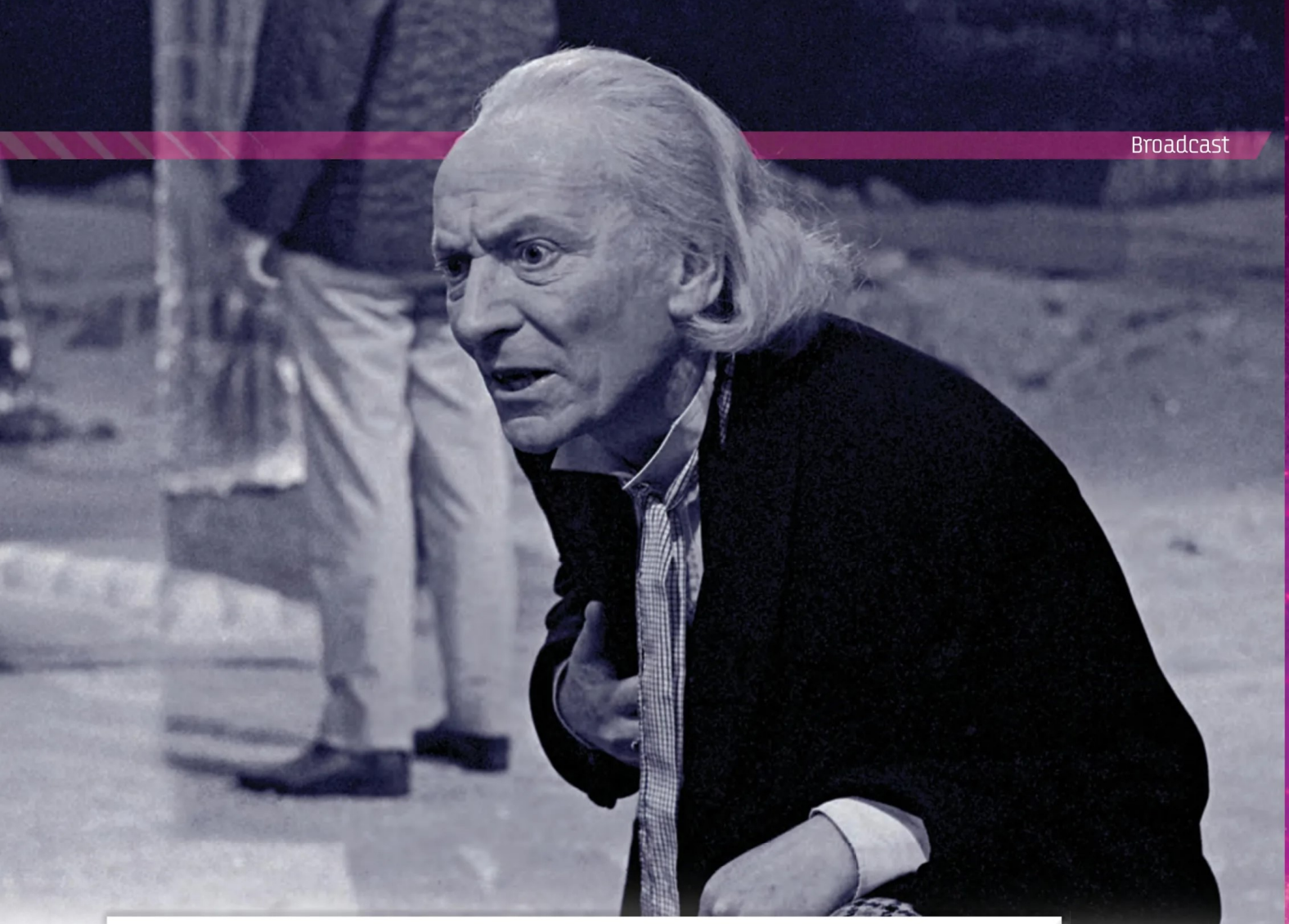
Below: A Menoptra caught between two Zarbi.



- Peter Black of the *Daily Mail* criticised the serial on Monday 15 February: 'The heroes are the dullest quartet in fiction... the attraction is the ancient one of watching people who are dafter than yourself.' Meanwhile, Rodney Burbeck of the *Daily Sketch* visited Shawcraft to learn *The amazing truth about those latest monsters of the TV screen.*

- A photocall for the Zarbi along with the Daleks and the Slyther was held at the premises of Shawcraft in Uxbridge on Wednesday 17 February. At the BBC Programme Review Board the same day, Aubrey Singer – head of OB features and science programmes, television – regretted that 'the stories were being completely predictable'. Donald Wilson, the head of drama serials, replied that he felt that 'predictability accounted for a lot of the serial's appeal' while Dennis Scuse, the general manager of television enterprises, noted that there were now 40 licences to produce Dalek-related articles.

- Patrick Skene Catling, writing in *Punch* on Wednesday 24 February, described the serial as being guilty of "ludicrous bathos" while Bill Edmund, in the Thursday 4 March edition of *The Stage and Television Today*, cited the 'distorted lighting effects' as 'pointless and annoying'. On Monday 5 April, *The Scotsman*'s Peggie Phillips declared the serial a flop.



Above: The Doctor faces his strangest adventure yet.

- The Friday 19 February edition of BBC1's *Junior Points of View* broadcast comments from younger viewers, ranging from a description of the story as "exciting and hair-raising" to complaints about the "pointless, noisy, bleeping" of the Zarbi.

- A two-page interview with Maureen O'Brien by 'Moira' appeared in the girls' comic *June and School Friend* dated Saturday 27 February with photographs of the four regulars, a Zarbi and Menoptra, a Dalek and Koquillion.

- Broadcast of *Escape to Danger* on Saturday 27 February caused Jacqueline Hill concern. Throughout the first series, when a regular cast member had been absent from one episode, they had retained their onscreen credit; however, although Hill had been credited for *Escape to Danger* when closing roller graphics had been ordered on Friday 15 January, a decision had subsequently been taken to remove her credit. Hill complained formally about this on Monday 1 March, but her request to have the credit reinstated for overseas sales was not acted on.

- Later on Saturday 27 February, Bernard Cribbins appeared as the Doctor in a sketch for his BBC2 comedy show *Cribbins*; the filmed item written by Dick Hills and Sid Green saw the Doctor calling on the home of a woman played by Hattie Jacques, and eventually gaining entry by claiming to be Dr Finlay.



Right: The Doctor and Ian in their fetching atmospheric density jackets.

- At the start of March, Huw Wheldon – the head of documentary and music programmes, television – was announced as becoming the new chief of programmes (BBC1), replacing Donald Baverstock. The *Evening Standard* covered the story with a cartoon from Jak on Tuesday 2 March showing the Daleks sweeping into the office of the BBC director general with the comment: "The one at the back looks like Donald Baverstock!" At the Programme Review Board on Wednesday 3 March, it was noted that *The Web Planet* episode had achieved the largest audience of any BBC programme for Saturday 13 February: 'The suitability of the series for young children was briefly but inconclusively discussed.'

- Amidst the BBC reshuffles, the British press announced on Monday 1 March that Verity Lambert would be leaving *Doctor Who* to take over as producer of a new twice-weekly drama *199 Park Lane* which would debut at the start of August and follow the lives of the inhabitants of some Mayfair apartments; this was a replacement for *Compact*. In the event, she remained with *Doctor Who*, with Morris Barry producing the new series.

- The teenage magazine *Fabulous* ran a photostory spoofing the series in its edition of Saturday 6 March; *Dr... What!* saw musician and fringe politician Dave 'Screaming Lord' Sutch as the bizarre Dr What.

- At the Programme Review Board on Wednesday 10 March, Wheldon – now controller of programmes – was assured by assistant head of drama Norman Rutherford that the Daleks would be back on *Doctor Who* soon, while Alasdair Milne (head of *Tonight* Productions) felt that 'the current series was difficult to follow, unless one watched every edition'.

- By Friday 12 March, one viewer of *Junior Points of View* was moved to condemn the Zarbi as "a load of toffee". In an attempt to placate younger viewers, four puppet Zarbi forming the Beatles-like group The Zarbies made by one Dick Giles of Giles Puppets were also shown.

- *'Dr Who* is slipping. It has become a comedy show... simpering caterpillars, ungainly beetles and walking cushions... Hand me the DDT!' wrote Mrs AN Thompson of Bristol in the *Sunday Mirror* on 14 March. When a profile of ATV executive Lew Grade appeared in the

Daily Mail on Monday 15 March, the entertainment mogul commented of his son Paul: "Well, he's loyal. He switches over from *Doctor Who* when I come in."

- At the BBC Programme Review Board on Wednesday 17 March, the controller of programmes Huw Wheldon commented that he felt the new serial was going well, while Peter Dimmock – general manager, Outside Broadcasts – had not seen the series in some time and could not distinguish the 'goodies' from the 'baddies'. BBC1 controller Michael Peacock felt there was too much 'mumbo-jumbo' in the series and that the character names were 'too difficult'; both points were taken on board by Donald Wilson.

- Jocelyn Birdsall's return to acting after the death of her husband, the cartoonist Timothy Birdsall, in June 1963 was noted in the *Daily Mirror* on Thursday 18 March. *He Dishes Out Fifteen Million Thrills a Week* was the title of Rex King's interview with William Hartnell in *The Weekly News* on Saturday 20 March. Down in Australia, *Australian Women's Weekly* ran a colour photographic feature about the serial under the title *Doctor in Space* on Wednesday 24 March (see page 147).



- Although the Audience Appreciation began well for *The Web Planet*, the reception fell rapidly, descending below the 50 mark for the first time – and the final episode set a new low of 42.

- An Audience Research Report on *The Centre* was prepared on Friday 23 April, with 422 people commenting on the programme. Many people were pleased with the serial's conclusion, while others felt that the ideas had run out. The far-fetched action had confused some viewers, children had been critical of the costumes and the blurred lens work had "made watching a bit uncomfortable"; there was, however, praise for De Winter's choreography.

- BBC Enterprises marketed *The Web Planet* with an emphasis that Roslyn De Winter was Australian and referring in their synopses to 'the optra' and a 'spider cyndron'.

- The serial was sold to various overseas territories, including: Australia, where it was first screened early in 1966; Gibraltar, Singapore, Nigeria and Zambia, also in 1966; Barbados and Mauritius took the serial in 1967. New Zealand purchased the serial in 1968 but it was never broadcast due to censorship issues. Other countries

Left: Does the Astral Map have the answers?



Above: Barbara's on the move.

taking *The Web Planet* in 1968 were Mexico (where it was shown as *Doctor Misterio*, with episode titles including *El Planet Misterioso*), Sierra Leone and Venezuela, while Jamaica and Chile broadcast the serial in 1969. Overseas broadcasts continued into the 1970s with Iran, Ethiopia and Costa Rica all showing it before 1972, while Nigeria gave it a second airing in 1973. *The Web Planet* was reissued in the mid-1980s with the United States showing it from September 1985, where it also aired as a TV movie compilation; Canada took *The Web Planet* in the 1990s, while New Zealand finally showed the serial from July 2000.

- *Crater of Needles* was shown at the National Film Theatre on Saturday 29 October 1983 as one of the *1st Doctor – Selected Gems* in the 20th anniversary event *Doctor Who – The Developing Art*. It was also screened at regional events, such as the Bradford Playhouse and Film Theatre on Friday 8 June 1984.

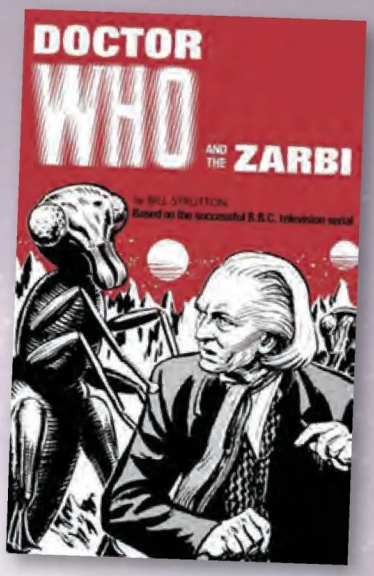
- Satellite channel BSB screened *The Web Planet* between July and September 1990; UK Gold screened the serial in episodic form in December 1992, with a compilation version first aired that same month.

- *The Web Planet* was Strutton's only *Doctor Who* serial; a second idea, suggested to him by producer Verity Lambert, went unused. His writing career continued as story editor on the Australian adventure series *Adventures of the Seaspray* and back in the UK as a writer with the ATV soap *Emergency – Ward 10*, the movie *Assignment K*, plus writing and script editing *Strange Report* and contributing to the BBC1 thriller *Paul Temple*. In 1970, he approached the *Doctor Who* team once more and was made welcome by producer Barry Letts and script editor Terrance Dicks. Dicks formally commissioned a four-part storyline titled *The Mega* from Strutton on Monday 19 October 1970, but it was not pursued further. Strutton retired from writing in 1978 following a heart attack and moved to Catalonia; he died in November 2003.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Web Planet	Saturday 13 February 1965	5.40pm-6.05pm	BBC1	23'57"	13.5M (7th)	56
The Zarbi	Saturday 20 February 1965	5.40pm-6.05pm	BBC1	23'20"	12.5M (12th)	53
Escape to Danger	Saturday 27 February 1965	5.40pm-6.05pm	BBC1	22'52"	12.5M (11th)	53
Crater of Needles	Saturday 6 March 1965	5.40pm-6.05pm	BBC1	25'50"	13.0M (9th)	49
Invasion	Saturday 13 March 1965	5.40pm-6.05pm	BBC1	26'04"	12.0M (12th)	48
The Centre	Saturday 20 March 1965	5.55pm-620pm	BBC1	24'32"	12.0M (14th)	43

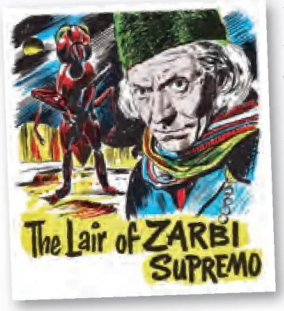
Merchandise



Above and below left: The novelisation of the story has been released with a variety of covers.

The Zarbies are here now announced the cover of the trade magazine *Games and Toys* in which the March 1965 edition heavily promoted the Chad Valley *Doctor Who* Projector.

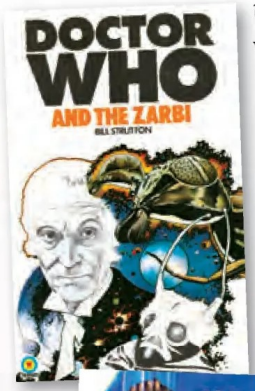
The Zarbi spawned an array of merchandise as toy manufacturers hoped they would prove as popular as the Daleks. The week following the end of *The Web Planet* on BBC1, the Zarbi and the Menoptera [sic] featured in *Doctor Who on the Web Planet*, a comic strip drawn by Neville Main in *TV Comic* issues 693 to 698; in this adventure, the Doctor and his grandchildren John and Gillian return to Vortis and find that the Skirkans are now controlling the Zarbi.

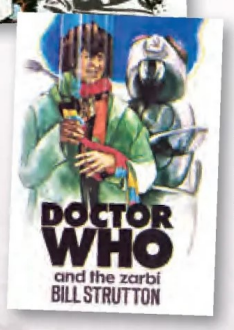


Far left: *The Lair of Zarbi Supremo* featured in the first *Dr Who Annual*.

The Zarbi and Menoptera [sic] also turned up in the first edition of World Distributors' *The Dr Who Annual* in September 1965; reputedly written by David Whitaker and Dennis Spooner, this included the text stories *The Lair of Zarbi Supremo* (in which the Doctor returns to Vortis to find a giant Zarbi moving the planet to attack Earth) and *The Lost Ones* (the Doctor's first visit to Vortis where he meets survivors from Atlantis).

Writer Bill Strutton was rapidly approached by publishers Frederick Muller, which had published *Doctor Who in an exciting adventure with the Daleks* in November 1964. Strutton spent three weeks novelising his serial as *Doctor Who and the Zarbi*; the Menoptra became 'the Menoptera', Vrestin became male and Strutton retained the six-episode structure, with the final part titled *Centre of Terror*. With illustrations by John Wood (not the same as the serial's designer), the hardback was issued in September 1965 and apparently marketed by Soccer Books of New York in 1966. A paperback edition was published by Target in May 1973; artist Chris Achilleos was disappointed when the BBC insisted that the Zarbi and Menoptra resemble their television counterparts on his cover artwork. A hardback edition was published in December 1975 by White Lion, but while the Wood illustrations were retained inside, the cover painting depicted the Fourth Doctor. Retaining the Achilleos cover, Strutton's book was translated into Dutch by M Hohage and issued as *Doctor Who en de Zarbis* by Unieboek BV Bussum in 1974. The Target paperback was reissued with a revised logo in August 1978. In 1986, Presenca published a Portuguese edition – *Doutor Who e os Zarbi* – adapted by Eduardo Nogueira and Conceicao Jardim with a cover by Rui Ligeiro. Retitled *Doctor Who: The Web Planet*, Target reissued a paperback in January 1990, using the Alister Pearson artwork from the BBC VHS release.





THE WEB PLANET

STORY 13



Above: Video and DVD releases of the story.

The Target edition was re-released in paperback by BBC Books in April 2016, once again titled *Doctor Who and the Zarbi* and featuring the Achilleos cover and John Wood's internal illustrations. A facsimile edition of the original 1965 Frederick Muller hardback was released by BBC Books in November 2016.

BBC Audio released an audiobook of *Doctor Who and the Zarbi*, read by William Russell, in November 2005. This was as part of the *Travels in Time and Space* tin, which also included unabridged readings of *Doctor Who and the Daleks* and *Doctor Who and the Crusaders*, both read by Russell.

BBC Enterprises released a double-tape set of *The Web Planet* on VHS video in September 1990. The serial was then released on BBC DVD in October 2005, along with these special features:

- **Commentary** by William Russell, Richard Martin, Verity Lambert and Martin Jarvis. Moderated by Gary Russell
- **Tales of Isop** – making-of documentary featuring recollections of cast and crew, including William Russell, Maureen O'Brien, Verity Lambert, Martin Jarvis, Sonia Markham, John Wood and director Richard Martin
- **The Lair of Zarbi Supremo** – William Russell reads a story from the 1965 *The Dr Who Annual*
- **The 1965 Dr Who Annual** – complete PDFs of the very first *Doctor Who* annual
- **Spanish soundtrack** option for *The Centre*
- **Give-a-Show Slides:** 'On the Planet Vortis' and 'The Zarbi Are Destroyed'
- **Photo gallery**
- **Production subtitles**

An MP3 release of music by *Les Structures Sonores* – some of which was used in *The Web Planet* – was available from Trunk Records in April 2013. The tracks used were: *Rapsody de Budapest, Pièces Nouvelles, Sonatine, Marche* and *Suite.*

'The Zarbi Are Destroyed', one of the slides in Chad Valley's 1965 *Doctor Who* Give-a-Show Projector set, encapsulated the TV serial into seven colourful frames with the Isotope destroying the Zarbi brain centre.

4" painted resin figures of Menoptra were produced by Susan Moore in 1983. Harlequin Miniatures issued metal models of the Zarbi, Menoptra and a Venom Gun in December 1997, Captured Menoptra in June 1998, Optera in September 1998 and Optra Attacking in April 2000.

Between 1995 and 1997, Jonder International Promotions issued phonecards and an accompanying A5 information sheet on a number of *Doctor Who* stories. The cards and sheets were designed by Steve Hampshire; the images were computer-manipulated photographs and screen shots. The code for *The Web Planet* phonecard was 'BTG498 - *Doctor Who* (4) – *The Web Planet*'.



Right: Plastoid badges released in 1965.

Badges of Zarbi, Venom Gun and Menoptra were available from Plastoid in 1965.

In December 2007, Big Finish Productions released *Return to the Web Planet* by Daniel O'Mahoney, a subscriber-exclusive audio adventure featuring Peter Davison as the Fifth Doctor and Sarah Sutton as Nyssa making a return visit to Vortis. This was subsequently made available for general purchase in December 2008. ■

Cast and credits

CAST

William Hartnell.....Dr Who
William Russell.....Ian Chesterton
Jacqueline Hill.....Barbara Wright [1-2,4-6]
Maureen O'Brien.....Vicki

with

The Menoptra:
Roslyn De Winter.....Vrestin [2-6][1]
Arne Gordon.....Hrostar [2,4-6]
Arthur Blake.....Hrhoonda [2]
Jolyon Booth.....Prapillus [4-6]
Jocelyn Birdsall.....Hlynia [4-6]
Martin Jarvis.....Hilio [4-6]
The Optera:
Ian Thompson.....Hetra [4-6][2]
Barbara Joss.....Nemini [4-5]
The Zarbi:
Robert Jewell, Hugh Lund [2-6], **Kevin Manser** [2-6], **Jack Pitt, John Scott Martin** [2-6], **Gerald Taylor** [3]
Catherine Fleming.....Animus Voice [2-4,6]

[1] Billed as 'Menoptra Vrestin' on *Escape to Danger*
[2] Billed as 'Optera Hetra' in *The Centre*
[3] Billed as 'Zarbi Operators' for *The Web Planet* and *The Zarbi*





Left: Behind you!

UNCREDITED

Ken McGarvey, Sid Della.....Slave Menoptra
Len Russell, Jane Bowman.....Optera Guards
Ken McGarvey.....Menoptra

CREDITS

Written by Bill Strutton
Insect movement by Roslyn De Winter [2-6]
Title music by Ron Grainer
and the BBC Radiophonic Workshop
Film Cameraman: Peter Hamilton[4]
Film Editor: Gitta Zadek[4]
Costumes supervised by Daphne Dare[5]
Make-up supervised by Sonia Markham[5]
Lighting: Ralph Walton[5]
Sound: Ray Angel[5]
Story Editor: Dennis Spooner
Designer: John Wood
Producer: Verity Lambert
Directed by Richard Martin

[4] Credited on *The Web Planet* and *Crater of Needles*. Gitta Zadek misspelled 'Gita Zadek' on *The Web Planet*
[5] Credited on *The Centre* only

Far left: Vortis out of season is a lovely place to visit.

Profile

BILL STRUTTON
Writer

William Harold Strutton was born 23 February 1918 in the declining copper mining town of Moonta, on the south Australian peninsula. He had a peripatetic upbringing, with bank manager father Cecil constantly moving around opening new branches. Cecil had married wife Mabel (née Phillips) in 1914 and William was the last child of nine.

The family relocated to the Adelaide suburb of Glenelg, where William was educated at the Adelaide School of Mines. A bright student, as a teenager he won a country studentship to Adelaide University but found it overwhelming and dropped out after two years, whereupon his father found him bank clerk work.



Below: Strutton's alien creations from *The Web Planet*.

When World War II broke out, Strutton signed up to the Australia Infantry Battalion and fought in the Middle East and Greece before being captured by the Germans in Crete in 1941. Imprisoned in Stalag VII for four years, here he was inspired by fellow POW, Australian journalist Roland Hoffman and started a camp newsheet *Focus*.

After the war, he never returned home, but repatriated instead to Bicester, Oxfordshire and through Hoffman's connections Strutton became a journalist in the London office of agency Australian Consolidated Press. From 1945-58 his pieces were syndicated to papers and magazines back home, chiefly the *Australian Women's Weekly*, where his byline read: 'By cable from Bill Strutton in London.'

Always hoping to write fiction, his first novel, detective thriller *A Jury of Angels* (1957) was something of a success, prompting him to leave journalism.

Other published works included the fictionalised wartime true stories *The Secret Invaders* (1958) (AKA *The Beachhead Spies*), written with Michael Pearson, and *Island of Terrible Friends* (1961) AKA *Commando Force 133*, the story of war doctor Jim Rickett. Both titles were translated into several languages.

His published fiction paved his way into early commercial television, then crying out for new writers. His first credits came via rewrites on swashbuckler *Ivanhoe* (1958), progressing to writing work on chiefly crime and adventure series *The Flying Doctor* (1959), *International Detective* (1960), *Top Secret* (1961), *Echo Four-Two* (1961), *The Avengers* (1961) and a broadcast pilot *Mr Riviera* (1962). His most prolific output however came on police series *No Hiding Place*, for which he provided 19 episodes between 1959 and 1967.



DOCTOR IN SPACE

● The spine-tingling science-fiction fantasy "Dr. Who" is one of England's most popular shows, watched by millions of children — and adults. Dr. Who (William Hartnell) is an eccentric scientist who builds a strange craft which takes him to weird and frightening worlds on other planets.

"Dr. Who" is screened on the A.B.C. network in Sydney and Brisbane on Fridays; Melbourne, Saturdays; Adelaide and Perth, Mondays; at 7.30 p.m.

VESTIN, one of the Flying Menoptera of the Web Planet Vortis, taken over by the Zarbi. This series will be screened later in the year.

BILL STRUTTON (right), creator of the Zarbi series, based his monsters on childhood memories of huge ants. Bill was formerly a member of our London staff.

Television

THE ZARBI, malevolent creatures controlled by a powerful mastermind who communicates with them through thought forms.

Strutton's work was soon noted in the industry, earning him a nomination for a Writers' Guild award in 1962.

He continued to write mostly for ITV crime and espionage shows; *The Saint* (1963), *The Protectors* (1964), *The Man in Room 17* (1965) and *Court Martial* (1966). There were also credits on soaps *Emergency – Ward 10* (1966/7), *Harpers West One* (1968) and *Market in Honey Lane* (1968), with a borderline fantasy credit on *Undermind* (1965).

He worked on Australian film series *Adventures of the Seaspray* (1965-7), on which he was a contributing script editor, and seafaring action show *Riptide* (1969). Back in the UK, he was associate script editor on ITC's swinging London crime series *Strange Report* (1969), also writing one episode.

His sole movie work was as one of three writers credited with the screenplay of spy movie *Assignment K* (1968).

BBC work included an episode apiece of *Dr Finlay's Casebook* (1964) and *R3* (1964), alongside his *Doctor Who* contribution.

The Web Planet was inspired by both a bite from a large bull ant in childhood and seeing his two young stepsons fighting as if locking horns. Strutton novelised his story as *Doctor Who and the Zarbi*, written rapidly in three weeks and published by Frederick Muller in September 1965. It became a bestseller when a reprint launched the Target books range in May 1973.

Strutton was commissioned by Terrance Dicks in October 1970 to write again for *Doctor Who*. Though the resulting script *The Mega* went unmade, Big Finish eventually adapted it for its *Lost Stories* range in 2013.

Latter TV work comprised three episodes of amateur detective series *Paul Temple* (1970), a serial for courtroom drama *Crown Court* (1973) and wartime RAF drama *Pathfinders* (1973).

Strutton's last novel *The Carpaccio Caper: A Novel of Art Forgery* (1973) was also published as *Glut of Virgins*.

He had three marriages; the first, to model and language translator Marguerite Lynd (Margarita Luzzatto) in 1950, was dissolved in 1961. He had a son and two daughters.

Dogged with ill health from 1975, after suffering a heart attack in 1978 Strutton retired from writing to grow vegetables and restore his Elizabethan village home in Surrey. He later relocated to Palafrugell on the Costa Brava, Spain, where he died on *Doctor Who*'s 40th anniversary, 23 November 2003. ■

Left: A rare photo of Bill Strutton in a feature about *The Web Planet* in *The Australian Women's Weekly* from 1965.

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STORIES 10-13

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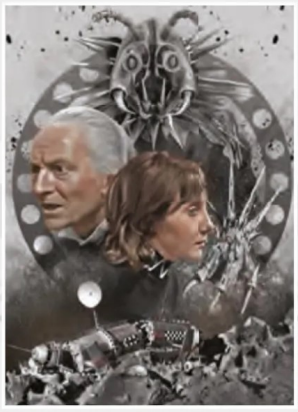
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